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Remond's Penmanship Journal

DEVOTED TO PRACTICAL AND ORNAMENTAL PENMANSHIP.

And TEACHERS' GUIDE.

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VOL. VII.—No. 1.

Lessons in Practical Writing.

No. VIII.

BY HENRY C. SPENCER.

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Front position at desk. Correct position of arms and hands.

Copy 1 is a movement exercise, which may be profitably traced lightly, with the dry pen, and then practiced freely with ink, forming and joining the letters throughout the combination with exhibited movement and making the compound sweeps left and right with forearm movement. Put *you* into this exercise, and continue until you can execute it easily and well. Observe that the loops are the same in width as the small *a's*, and on the same slant.

Copy 2 requires study before practice. Ruled slant lines upon the page, and headlines, each at *n*-space above the base line, will assist in securing correct slant and height. Again, study the relation between short and extended letters: See how the first and second strokes of *i* and its dot, apply in *j*; how the third, fourth and fifth strokes in *n* form also the first part of *y*; how the first four strokes of *a* apply in *g*; how the first and second strokes of *n* apply in *z* and the *o*, heightened to $2\frac{1}{2}$ spaces, forms the lower half of *f*. Also, see in the monogram how all extended letters, both above and below the ruled line, depend upon the loop in their principal stem. Observe that *j* has no shade, that *y*, *g*, *z* and *f* are each slightly shaded on their second strokes. Make all the strokes of the letters with prompt movements, watched by a critical eye quick to detect faults. A fault most common in writing the lower loop letters is, slanting the loop too much. If, as is often the case, this fault be the result of turning the hand over to the right, or, because the third and fourth fingers are not drawn back under the middle of the hand away from the first and second fingers, to allow them unobstructed play in making descending strokes, the only remedy is to correct the position—to thus remove the cause of the defect.

Copy 3, gives word-practice on the letters just taught. Other words giving such practice may also be written. Such words as the following: *just, justice; yours truly; faith, faithful; amaze, amazing; good, goodness, etc.*

Be careful that you do not make your loops too long below the ruled line—must not exceed two *f* spaces—or they will interfere with the short letters on the line below;

which is a serious fault, one that gives writing a confused, tangled appearance.

Copy 4 teaches figures, signs and punctuation marks:

The figures are of even greater importance than the letters, because they are so often employed to show important results. They should always be unmistakable. If a letter in a word is uncertain, its character may be determined by its connection; but it is not so with figures—they are independent characters.

The figure 1, if commenced on the left with a short oblique stroke, as is often seen, is liable to be mistaken for a seven or a nine; and a nought, 0, made with its right side shortened, is liable to be mistaken for a six.

The copy shows all the figures, except the six, to be one and one-half times the *i*-space in height. It shows the six to be half a space higher, and the seven and nine to be half a space longer below the base line. Analyze the figures naming their constituent elements—the straight line, right curve, and left curve; also, study forms and proportions, and observe that each has a slight shade.

Learning to make the figures correctly may be greatly facilitated by placing transparent paper or tracing-line over the copy and writing upon that, guided by the correct forms beneath. Then the pupil may write the figures upon his transparent paper away from the copy, and correct by placing them over the copy, and amending them to conform to it.

COPY 5. THE FIGURES IN SQUARES. Practice in writing the figures in squares

has been found excellent for the purpose of securing proper height, spacing, and vertical columns. Draw a square four medium ruled spaces in height, which is just one and one-half lines. Be careful to have the four



sides equal. Divide the square by vertical and horizontal lines into fourths, then into sixteenths, then into sixty-fourths, according to model. With pen and ink write in the figures like the copy. The height of all, except the six, should be three-fourths the height of the squares. The six should be the full height of a square, and the seven and nine extend below base line one-fourth of a square.

COPY 6. LETTERS SIMPLIFIED. "To save time is to lengthen life," some one has truly said. In this copy we show how the labor of writing may be materially diminished and much valuable time saved to the writer. This is done, mainly, by omitting the first upward stroke in upper loop letters, and in other letters that have top angular joinings at the beginning of words, as in *a, b, c, d, f, g, h, i, j, k, l, n, o, p, q, r, s, w*; also, by omitting the last curve from lower loop letters occurring at the end of words, and

from short letters where their essential character is not affected thereby, as in *f, g, o, s, y, z*, final *i* copy.

The final *d* in *and*, *r* in *her*, *p* in *peep*, *t* in *int*, in copy, are modified in form to secure greater simplicity. In the figures a saving of strokes is made in the 2, 3, 5, 7, and 8 is somewhat simplified by beginning with a shorter left curve, descending and completing with the usual compound curve.

Thus you have, in a nutshell, the method by which time and labor can be readily saved in writing the small letters and figures.

Study and practice will soon put you in possession of the art thus simplified.

In lessons to follow we shall teach the capitals.

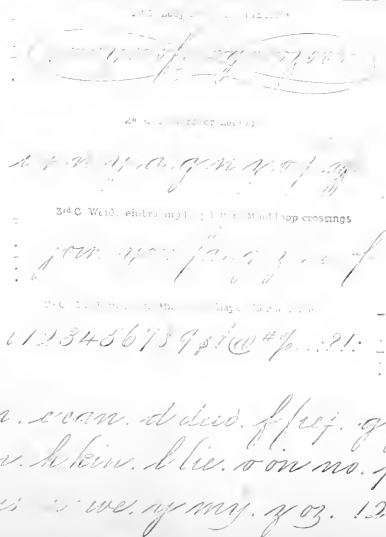
The Scrap-Book.

By A. SHERMAN.

Yes, my son, it is possible in almost every case to judge correctly of a penman's ability from a single page of his work, for a master-hand in any department of art will show itself in its every production. Through one combination of simple colors, our finished period, one burst of melody, glowing the genius of a great painter, orator or musician. Our opinions are not formed entirely from the merit of the effort itself, but also from an invisible something in even the least work of a master, which seems to say, "The power that made me was not exhausted in my production, but is capable of infinitely more than you see in me." This is an indication of what is called reserved power, and it is always shown in real works of art.

We see this clearly illustrated in the art of penmanship; for the penman whose work does not indicate that he has skill and power in reserve will not be accounted great; and such a one is he who prepared the specimen on the first page of your scrap-book. It is prepared, in the fullest sense of the word, like too many specimens, till it has lost the beauty that is the result of ease and freedom. We, perhaps, might have forgiven him for presenting so meagre a variety of capitals and so few loop letters, if he had not attempted to improve what he had written by fixing the shades, smoothening the lines, and finishing it generally. The has yet to learn that it is the highest art to conceal art, and that no matter how great the production, half the charm is lost if it seems to cost an effort.

But here are a few lines from a penman who mixes brains with his ink, and work with his genius, till every letter that flows from his pen is the embodiment of grace and beauty, and every word on his pages seems not only proud of itself, but happy that it should be born in such good company. With what ease it all appears to have been done; but that ease is the result of hard and patient study, of well-directed and long continued effort. But little is attempted, but that little is done so well that we are led



to believe vastly more is possible. Display-lines are few, and so aptly used and perfectly made that they seem a necessary part. Every stroke on the page indicates reserved power; and we say, almost unconsciously, he can do even better than this.

The next specimen was written by one of the "movement" penmen. Yes, it is written with remarkable freedom—in fact, freedom is its principal and only noteworthy characteristic. These penmen take more pride in the manner in which they execute, than they do in the work itself; consequently, they are famous only to those who see them write. One common feature in the work of these penmen is the indiscriminate connecting of any or all capital letters, and they might be properly called the Capital-Connectors. If they had charge of the christening of mankind, we would all have at least six initials to our names, that they might show their marvelous skill by writing them all without once taking up the pen, and even after they had finished the sixth letter their pens would still go swooping on, seeking new worlds to conquer. In this specimen, my son, your name is written in a wonderful manner. See the billowy waving lines surrounding that unpretentious little S, and what an effort the G is making to climb up on the back of that great spreading C, whose encircling arm entirely surrounds the microscopic small letters of the surname. It is a marked peculiarity of the Capital-Connectors, that with the most colossal capitals they always use the tiniest small letters.

That "Dear Sir" is a study, a bewildering study; for it is so thoroughly connected and skillfully written that it has almost lost its identity; but in the signature is the grand culmination—or, better, the grand splurge of all. At first sight the rolling, mazy mass fairly makes one dizzy, and it is only by patient effort that the tangled lines can be made to tell us who it was that made them; but it was written, small letters and all, without taking up the pen, and, stranger still, like space in which the planets revolve, it has, apparently, no beginning nor no end. Yes, all good penmen connect capitals to a certain extent, but only those letters whose form permits an easy, a graceful joining. The Capital-Connecting Period in the life of a penman is analogous to the Hair Oil Period in the life of a man; something to be expected, the result of which is serious only when the attack becomes chronic.

My son, remember this: he is accounted the greatest speaker who says the most in the fewest words; and he is accounted the greatest artist who produces the required effect with the fewest strokes.

(To be continued.)

Repetition—Skill.

By C. H. PEIRCE, of Keokuk, Ia.

New things attract. Novelty excites curiosity. Strange things awaken the imagination. We weary of repetition. No one loves drudgery. "Familiarity breeds contempt," familiarity also begets love. We may see and admire a thing in a moment; we may learn a new truth in a few seconds; but skill in the use and application of truth is gained only by familiarity and repetition.

All practical truths require repetition. Precept must be upon precept, line upon line; here a little and there a little. Every useful life is one of constant repetition, and repetition of little things.

If you like you may call a useful life a life of drudgery; some even call it slavery. Nothing is truer than the old adage: "No excellence without labor." No one ever rises high in anything without labor. "Precept must be upon precept." It is a law of life—of all life. Constant repetition, here a little and there a little, is the only way to advance. The idle and careless cannot rise. The diligent, industrious,

persevering do rise. Great things are accomplished little by little, and only so. He who neglects little things will never attend to great things. He who wastes pennies will never save pounds; neglecting dimes and neglecting dollars are the same in kind. Do one thing at a time and do that one thing well, if you want to succeed. Learn one thing at a time, and learn that one thing well, if you want to be wise. Do one thing and do it well, and you have done something; try many things and fail in all, and you have done nothing. Such doing implies repetition. Repetition implies familiarity; and familiarity, that the thing is old, dry, and perhaps uninteresting.

Frivolous, idle people want and seek new things; they do it because they want to be amused, entertained.

Good teachers repeat often; they teach a few things and teach them well. They teach old lessons. An old lesson is dry, poky, stupid to the average mind. You must not forget that "there is nothing new under the sun," or above it either as far as we know.

There is no thorough knowledge gained, no real skill obtained, no growth anywhere except by repetition, and repetition is a sort of drudgery, a phase of slavishness, and must beget weariness.

The laborer, the business man, the artist, the professional, must each alike repeat and repeat the same thing again and again to

in amusements the same is true. No one can be an expert at a game without long and careful practice.

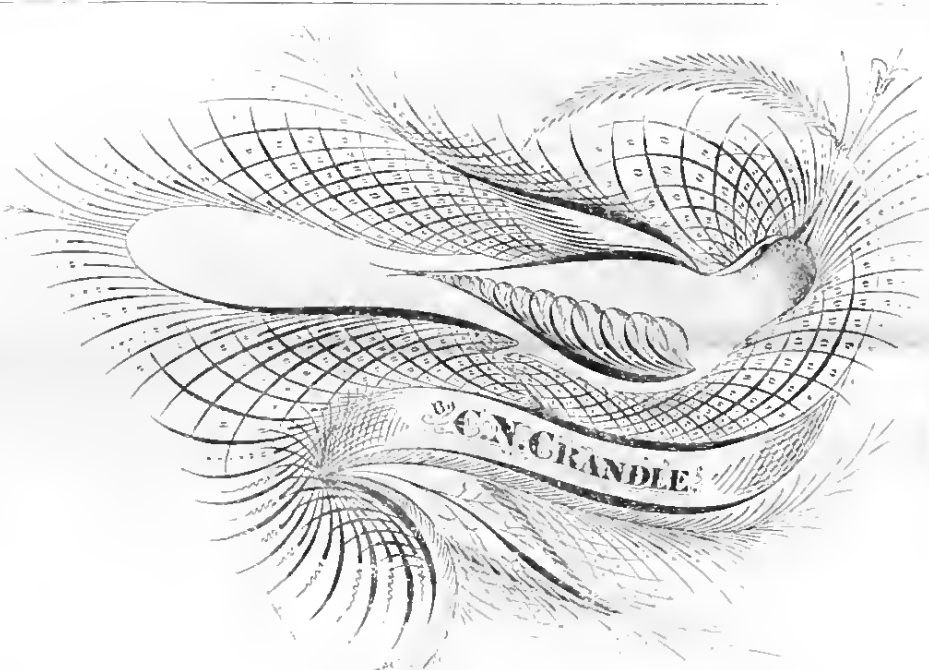
Theoretical knowledge is not enough; applied knowledge is quite as essential, and that comes by practice alone. A man may be a genius, but genius cannot get on without labor. Genius implies ability; it may help to give one inspiration—but to dispense with labor, it cannot. Genius shows us the need of patient, persevering effort; and even the man with smaller gifts—what might not be called genius at all—will oftentimes surpass a real genius or one of greater gifts, just because he submits to a careful training, pursues a diligent course of application and makes good use of the talent he has.

The fact is, that many a man who has the name of being a genius, is no genius, but only a careful, diligent, unremitting worker.

The man of small gifts has the good sense to apply himself, and by application he succeeds; while the man of greater gifts, the genius, lacks the good sense to apply himself, and of course he does and must fail. Every great man is a great worker.

The reason why an expert can do a thing easily, quickly and well, is because he has done the same many many times before.

Study, precept upon precept; thought, line upon line; labor, here a little and there a little, is the only way ever to shine as a doer of great, good and useful deeds.



The above cut was photo-engraved from copy executed by C. N. Crandle, teacher of penmanship at the Western Normal College and Commercial Institute, Bushnell, Ill.

know, to understand and have skill in his calling.

The difference between the ignoramus and the scholar, the amateur and the expert, is that the one has trained the mind, the hand, the eye, the ear, each and every faculty of the body, or some one particular gift, by long continued practice, till the thing done once has by repetition become second nature, a part and parcel of himself, and repetition has made the whole thing easy and natural.

Why is one man skilled, an expert in business, at a given kind of labor, or some artistic handicraft? Just because he begins at the bottom, learns thoroughly by careful repetition each little thing, and by continued, persevering repetition gains skill in application and manipulation.

Another man may know just as much, but he is not an expert; and he is not, just because he lacks experience, training, the skill that comes only by practice.

What makes one man a scholar and another man not one? It is not knowledge. It is a long-continued, careful training of the perceptive and reasoning faculties until one can see quickly, see correctly, compare accurately and judge with precision. The scholar has a well-trained set of mental faculties, while the man of knowledge has only a brain crammed with ideas. One is an expert, the other an amateur. Even

Great souls feel the need and know the value of labor, so do not dispense with it. Small souls do not appreciate the need and value of labor, of close and careful application, so they fail and must fail. Dull, dry, poky as routine may be, it is withal a necessity.

Our nature is such, and the world we live in is such that the only road to knowledge, to skill, to be an artist in anything, to do anything really good, easily and well, is by working it into our nature by long-continued practice, is by making it second nature, is by making it a part of ourselves, working and weaving it into our character.

Practice makes the thing instructive; hard at first, it becomes easy by repetition.

After a while we go straight and do the right thing, in the right time, in the right way, just because it is hard not to do so.

There are not many great things for any of us to do in a lifetime, but there are many little things to be done.

We may learn the truth in a moment, but with patience, through weariness, by many repetitions we get skill in execution.

The crowning effort will greet you, not because attention was paid to any one thing, but because you were sharp and smart enough to blend everything into one harmonious whole.

Sample copies of the JOURNAL, 10 cents.

Ben. Gaylord on the Situation.

By W. P. COOPER.

"Well," said Uncle Ben, setting his staff against the counter, as he entered the store, and turning to the clerk, "I have just returned from a visit to that commercial college on the corner. A fine concern upon the whole—a fine concern that. Those professors are well qualified, energetic and efficient. They evidently understand everything about their business, and they spare no pains to put their pupils ahead, and they," said Uncle Ben, emphasizing the word *they*, "sir, themselves work early and late. They deserve encouragement and something more—they should reach success. But in this as other businesses, there are difficulties in the way, difficulties, perplexities, obstructions. Yes, sir, I have looked about; I think I comprehend the situation."

"There are grand fellows at some of those desks; noble fellows; I could pick out chaps worth their weight in gold in any office, any counting-room—sharp, quick, critical and correct." "Yes, sir," repeated Uncle Ben, in a voice loaded with terrible emphasis: "They are critical, temperate, reliable and correct. That is the sort wanted here, there, everywhere. Those fellows need no urging; they are on hand at eight in the morning. They leave when the halls close, and not before. Not a note, principle, paragraph, explanation, or suggestion escapes them. If they crowd their teachers a little with business, they treat these masters with the most profound respect. They know their value to themselves, and they have faith in their words."

"But in that school there are other fellows—other fellows of quite another sort; in fact, many sorts. They are not from any special craft or quarter. They hail from all localities. These young men are, first of all, our countrymen—Americans to the manner born. They have health, muscle, physical stamina, brains, quick eyes and ready ears, and plenty of means; but they want backbone, steadfast energy and firmness of purpose. They require urging, need watching, long for flattery, ask too many graces, beg too many privileges, lag the professors with repeated importunities too often, and, most of all, they lack attention, perseverance and application. They abound too much in fits and starts, in stops, absences and rests. Some of these fellows are spoiled boys, loaded with the pernicious faucies, whims, caprices of princely names."

"Or, they have rocked off the golden days of many seasons in the well-feathered and wadded cradles of Hamilton, Yale, or other princely endowed institutions. These are not all alike, are not all affected in the same way. They fill up the benches, but are poor stock. The windows are too near their desks. They see too much of the outside of the college, too many pretty faces, fast horses, gay equipages, fine fancy articles of dress, etc., etc. Their minds are absorbed with foreign matters, trides, fictions, stale and unprofitable trash. All of these drawbacks are not the fault of the original material, but they are the unhappy drawbacks of accident—of national, local and home foolishness and nonsense. I say it is a great pity that all of this sort of college stock could not be revived and converted to use."

"This thing is possible. I wish," said Uncle Ben, after a moment's pause, "I wish that I could reach the capable ears of all of these fellows myself, a few times. I believe that I could impress their really bright minds, naturally, with the true status of the situation. I should love to welcome them to a place in the front line. Indeed, I have in my life given the right hand of fellowship to a great many of these very fellows, after all drawbacks. The college is a good thing, and I heartily wish it success, and I am ready to help and encourage these enterprises on as I have in the past. I have had grand clerks from these very concerns, and I may want them again."

Robert C. Spencer.

BY S. S. PACKARD.

It would have been the graceful and proper thing for the eldest son of the author of *Spencerian Penmanship* to have inherited and intensified the paternal qualities; to have realized, in the work of his own hands, the higher ideals to which his father's genius pointed. But Robert, though a dutiful son, and having a proper sense of his derived greatness, discovered early in his career, that while his intellect could grasp the principles of "pure Spencerian," and his muscles execute the straight lines and curves which enter into good writing, he lacked the artistic temperament, if not the plodding patience, necessary to make a proficient pen-artist. By the time he had arrived at man's estate, he was a good, strong, plain penman, his writing possessing a force and character seldom acquired at that age, and well qualified to teach the art. At the age of twenty-three he became associated with Mr. Rice, an teacher of penmanship in the public schools of Buffalo, succeeding that gentleman as the Superintendent of Writing. In 1853 he joined Mr. Rice in a commercial school in Buffalo, which, the following year, was merged into the Bryant & Stratton enterprise, being the second link, as Cleveland was the first, of the renowned "chain" of Colleges. In the Fall of 1859 he went to Chicago to assist Mr. Uriah Gregory in his attempt to compete with Judge Dickey V. Bell, who for six years had been building up a vigorous institution in that smart town. About this time, Mr. Stratton concluded that a "chain" of National Commercial Colleges without a link in Chicago would be too much like the play of Hamlet without the Prince of Denmark, and so began at once to move on the agency's works. Gregory had conceived the brilliant idea of plagiarizing Robert as the great exponent of *Spencerian Penmanship*. Stratton "saw" the challenge, and "went one better," in the production of the veteran author himself; and a genuine business competition was waged between the two schools, father and son being played against each other, with all the warmth and zest of those pioneer days. Finally, the family harmony was restored by the induction of Robert into the principalship of the Bryant & Stratton school. The success of the Chicago enterprise was immediate and positive, eventually absorbing the two other schools. In the Fall of 1859, Mr. Spencer went to St. Louis, to establish another link of the rapidly lengthening chain. He remained here for four years, and finally, in 1863, went to Milwaukee, establishing there, in connection with Bryant & Stratton, the school of which he is now proprietor.

During all these many years Mr. Spencer has been a most faithful worker in the educational field. Although by choice and from peculiar fitness in ability and temperament, devoted to the specialty of business or commercial education, he has taken a deep and wide interest in general education, and in philosophical and humane movements. During a large share of his sojourn in Milwaukee he has been an active member of the School Board. He was also one of the original promoters of the Wisconsin Humane Society, and its first secretary, and has been president of the Wisconsin Philological Society, devoted to the education of deaf mutes upon the German or articulation method.

Mr. Spencer has always stood well with co-workers, and there has been no time in the history of business college associations when the highest positions of honor were

not at his service. Of the old Bryant & Stratton Association he was always an active and influential member, as also of its successor, the International Business College Association, of which he was a president. When the Penman's Convention—subsequently merged in the Business Educators' Association of America—held its first session in New York, Mr. Spencer was the one spoken of for the presidency, but being absent, Mr. Mayhew of Detroit, was called to fill the chair. At the meeting in Cleveland, in 1878, he was mentioned for the position, but graciously withdrew in favor of Mr. Peirce of Philadelphia. In 1879, at the meeting in Chicago, he was chosen president, which position he held at the Cincinnati Convention in June last; and no one who was present at that convention will soon forget the signal ability and judicial

Drill—Drill.

BY W. P. COOPER.

The columns of the *JOURNAL* on the subject of drill have been sufficiently explicit, but inasmuch as every professor or amateur knows that there is no such thing as fixing or converting knowledge without review, if we again urge the consideration of matters already quite thoroughly discussed, it will be nothing of surprise to the craft.

We spoke quite fully, in the December number, of Stem Capitals and their legitimate drill—penmanship movement. We have said that there are persons who can produce all capitals, large and small, with whole arm movement. This power is secured partly by tenacity of drill, and partly it is reached through a natural muscular and mechanical ability possessed by but very few persons.

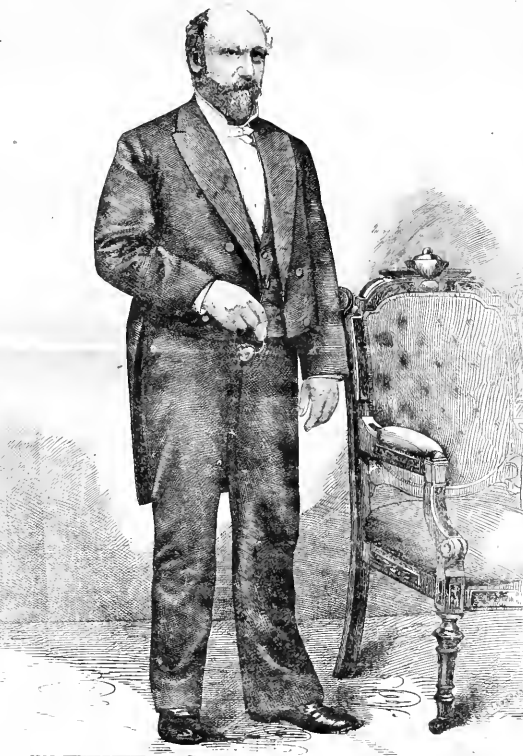
enough. It is worth a round hundred dollars—that is, with hard or muscular movement; still, to get it is possible, and that is enough; and further to aid you in getting this power, we will give a few more suggestions. You will remember that we are told that while practicing this movement was rest the arm two or three inches below the elbow. This rest is more properly a semi-rest or movable rest; that is, it is not a fixed and immovable rest at all. You will observe by trial, that a point under the arm here describes, only on a smaller scale, each character produced by the pen upon the paper, from first to last.

The exercises furnished, in the past numbers of the *JOURNAL*, to perfect this feature of the drill, are all good for practice. Here is a very good one: commence a line with *O*, twice medium size, lap the oval as you go on one-half, reducing a trifle each oval successively until the line is filled; also increasing the speed of motion throughout the line. Practice this exercise ten or twelve minutes, repeating the practice in other lessons, until you have mastered the drill. Try, after this drill, the oval in coils, until you produce the perfect flourish almost every time. Try the other letters of the direct movement set, one after another, as a part of each drill, until these two are all mastered. Then make up a drill of these and stem capitals made alternately, always passing from slow to fast and from large to small, avoiding by all means all jerking and unsteady movements. Having fixed the form in the mind, but using no permanent rest of either arm, or third and fourth fingers, and using the wrist on the curves naturally and freely. If in obedience to these directions, you still repeat the diagrams, looking sharply to the correct structure of characteristics, you will—that is, if you indulge in no careless practice—ultimately secure the power above indicated in its completeness, a power which, as you have been often told before, is the greatest instrumentality of modern penmanship.

It would always be well to practice certain kinds of flourishing in direct movement, to familiarize and perfect this muscular power. One-half of the flourishes in pen-work can be better produced by the pen in the natural, rather than the reversed position. A good flourisher will always use both; both positions of the pen and every movement direct or reversed.

You will never see the day, write or flourish as you please, in which you may not be heartily tired by recurring again and often to drill practice. In all of this practice, place yourself square front to the table, hold the pen easily and firmly, place the feet easily and firmly upon the floor; fortify the firmness of the body and muscles by a slight and decided support and stay rest on the left arm, and bring your whole mind, brain power and ability to the support of the work. To succeed, work to win, work to improve, correct or perfect some power, letter or movement. Work methodically and courageously, and the skill desired will be and remain yours. But when you are tired, stop. When attention lags, and the mind gets lazy and careless, stop. Burn up all trash about your table, save your best marks, and run your eye critically over these at another time.

We shall if desired to do so, show you in another number how to force flourishing into the service of drill, how to let ornament alone or use it, how to get form, and, above all, how to get that speed and dispatch which few possess, but even the educational b—buge and business men esteem so highly



ROBERT C. SPENCER.

fairness with which he discharged his duties.

Mr. Spencer is getting to be one of the "old fellows," having passed his fifty-fifth year, but he does not show it either in personal looks or in actions or tastes. It is much easier to call him "Bob" than anything else, and he always responds to the familiar name with great sweetness and zest. His twinkling black eye moves backward and forward, when in conversation, with the alertness of thirty years ago, and his sonorous laugh, when he catches the point of a joke, is just as infectious as it was before his head was so bald, or it became necessary for him to look at the world through eyeglasses.

Now is the time to subscribe for the *JOURNAL*, and begin with the year and new volume.

Whole arm movement is hard enough to acquire, but muscular movement is one hundred per cent. more difficult to fix and convert, and it is worth as much more when possessed. A right line is easy enough, so is the left, so is a vertical line, but the stem curves or stem oval is far harder to get, and a great deal harder still the direct oval, as found in *O*, *E*, *H*, *M*, *D*. We may indeed get the movement in *O* alone, quite sure, "by practice in direct ovals," but in the shifts in miscellaneous practice it grows far harder to find. It is very likely in *E* the worst, and in the old English *H* the easiest.

We will here say there is such a thing as getting the ability to produce fixed; that is, so you will never lose the power to produce; but to get the power to produce the direct oval, large, medium, or small, and always on the line and where you please, always, is hard

But in this evolutionary labor, we ask you to go very often to these other eminent masters. Put up some of Ames's best pen sheets in your rooms, and as well as borrow from others, create for yourself.

Writing in Country Schools.

By G. N. S.

In the December number of the JOURNAL is an article headed as above, by C. G. Porter. I read his remarks with much interest, and, being a teacher in a country school and somewhat interested in the art of writing, I would like to make a few observations on the same subject. Mr. Porter is dissatisfied with the present condition of our country schools as regards writing. So am I. He does not agree with the scholar who thinks if he can write legibly, that is good enough. I do. Remember, I am speaking of country schools only. He also says it is not to be supposed that a school-teacher should be a pen-artist. Of course not. No pen-artist can be found teaching school for \$25 per month. Hence, the impossibility of producing fine penmen. Since, then, the first degree of proficiency is unsatisfactory, and the second unattainable, I would like to know just where Mr. Porter thinks the line should be drawn. How good a penman should we look for in such cases? I think the student may consider himself very fortunate if he can learn to write a rapid legible hand. My reasons for thinking so are these: *First*, the desks in our schoolhouses are so narrow and of such improper heights that it is with difficulty a good penman can write on them. Position is simply out of the question, especially for the student, who knows nothing about it. *Second*, These schools are made up of scholars who have always been used to doing heavy manual labor. I ask if it is possible to train the muscles of the wood-chopper or fence-builder to do anything beyond plain writing, that, in three or four months' time. Experience and reason say no. *Third*, Suppose a teacher devote thirty minutes each day to the writing-lesson. This is as long a time as he can give—frequently, longer, Prof. Peirce tells us one hour a day is insufficient in business colleges to acquire a handwriting suitable for book-keeping, in two to six months' time. What, then, can be expected from half that amount of study in a country school? *Fourth*, The change of teachers with each term, would of itself discourage many, and produce poor results. I agree with Mr. Porter, that a higher grade of penmanship should be required in teachers than exists at present. In this country (Mo.) it would be very appropriate to say scholarship, in place of penmanship. Yet the average teacher can and does write a better hand than the average business man. We are educating our youth for business. Then I say legibility and rapidity are enough. If the student should even give a great "love for the art," let him go to a good business college, or subscribe for the PENMAN'S ART JOURNAL, or both. I approve of teaching correct position, as nearly as possible; pen-holding, and the forms of letters and movement exercises; but it is useless to expect very good results. I agree with Mr. Porter that writing is as important as other branches of study. But it is an art, and other methods of learning than the others, and hence we cannot expect the same results as in them. There are many things I could say on this subject, but fear of becoming tiresome and the desire to hear others, forbid. I would like to hear from Mr. Porter again, as I am only a novice. I am a great admirer of good penmanship, and think the JOURNAL is a perfect gem, and of inestimable value to the aspiring penman. I take other papers on penmanship, but it exceeds them all. In addition to this, I indorse all that has been said in its praise by others.

Autographs.

The Autograph speaks for the man:

For what he is, has been,
For all his future's promises holds.
And all he hopes to be.

The secrets of his biggest faults,
With all his soul's warm strife,
His energy, his pride, his will,
Stand forth, pre-figured to life.

The Autograph speaks for all that,
His full-drawn from life's depths,
The hidden thought springs forth to light,
The soul's progress through its tempo.

A life-progress from the shortest Path,
For each man has made his way,
Its genus, occupation, birth and growth,
With all growth's prominent gain.

The history of cause, effect,
The Autograph doth express,
From standing of life's present worth,
To all its trust shall seek.

Through stage by stage of loss or gain,
Or gain, and loss, and change,
The triumph or defeat, study clear
For failing's boundless danger.

Eternal mystery of birth
And soul-growth have first voice,
Transmitted genius, gifts and soul,
Write through it, register.

The gifts of spirit from no high,
In special have bestowed,
The pride of genius, wealth of thought,
Have found expression's mode.

Life, with the end of all its past,
Back to the primal source,
Leaps to the finger tips to pledge
The future's onward course.

Unlikeliness, unknowingly,
For each man has made his way,
While, written, we can never read
For love, or grief, or gold.

The insight of prophet vision,
In line, and stroke and curve,
Have revelations found in sight,
Of soul, and mind, and nerve.

The why of this, result of that,
Through boundlessness to see,
The slave and freedom here are found,
The truly true life here.

The newborn to birth and growth,
With mastery of mine;
The sound, sinking from birth—
All types of man are seen.

The Autograph speaks for the type
To man's right;
All we have been, or ever shall be,
In Autograph we write.

MAJOR MALL.

Communications.

[Communications for this Department may be addressed to: P. F. KELLEY, 295 Broadway, New York. Brief educational items solicited.]

Georgia's school population is 507,861.

Edinburgh University has 3,237 students this year.

There are in Atlanta, Ga., four colleges for colored students.

The moment a man ceases to be a systematic student, he ceases to be an effective teacher.—*American Journal of Education.*

The average daily attendance in the public schools of New Orleans is 10,142, the number of pupils registered being 19,946.

Hon. John Evans, ex-Gov. of Colorado, has given \$40,000 to the University of Denver since the beginning of the enterprise.

Nevada pays the largest monthly salary to both male and female public school teachers; the former averaging \$101; the latter \$77.

The Sacramento School Board offer a prize of \$20 to the young lady graduate who shall wear the cheapest dress on Commencement Day.

The Texas School Fund, which can never be diverted, now amounts to the magnificent sum of \$114,000,000, including land worth \$110,000,000.

At the meeting of the National Pedagogic Congress of Spain, at Madrid, there were in attendance 827 male and 505 female teachers. An address was made by the King.

The percentage of illiteracy of the native white population in the State of New York, as given by the bulletin lately issued by the Census Department, must be considered quite too utterly utter, it being 2.2.

Since the war, three men—Peabody, Slater and Tulane—have given \$5,100,000 for the

promotion of education in the South. The distribution of these funds is to be almost equally divided between white and colored.—*Nashville Advocate.*

Dr. Robert Morris, of Kentucky, said that in Syria teachers receive two cents a month for salary. The schoolhouse is mother earth; the pupils are boys only, sitting cross-legged on the ground. The course of instruction consists of learning the Koran by heart.—*The Age.*

In Italy during the year 1879, 48 per cent. of the bridegrooms and 70 per cent. of the brides were unable to sign their names. In England, 86 per cent. of the men married during that year, and 80 per cent. of the women were able to sign their names, but with a large per cent. of these a knowledge of writing extended no farther.

In a Chicago school recently the children were asked to give a sentence with the word "capillary." A little girl wrote: "I sailed across the ocean in a capillary." When asked what she meant by that, she turned to Webster's Dictionary and triumphantly pointed out this definition: "Capillary, a fine vessel." Further investigation showed that more than twenty scholars had made the same blunder.—*Detroit Free Press.*

Out of 7 of one per cent. of the native white population of Massachusetts, from ten years of age and upward, are unable to write. This is the best showing of any State or Territory. The per cent. for Alabama is 25.0; Arkansas, 25.5; Georgia, 23.2; North Carolina, 31.7; Tennessee, 27.8; New Mexico, 64.2; Nevada, 1.1; New Hampshire, 1.1; Connecticut, 1.0; Wyoming, 1.7. Wyoming has the smallest percentage of persons who cannot read or write, when the whole population is considered.

In Syria and Palestine, in 1881, there were 30 societies or individuals conducting 302 schools; of which 120 were of the Am. Pres. Mission, 45 of the Church Miss. Soc. of London; 80 British Syrian schools; 10 under Friend Mission. These schools had 7,475 male and 7,149 female pupils. In Beirut alone there were at non-Protestant schools, 8,153 pupils, of whom 1,250 are in the Jesuit schools. Of Protestant missionaries there are 81 male and 110 female; foreign laborers; 581 native laborers; preaching stations, 140; organized churches, 26.

EDUCATIONAL FANCIES.

[In every instance where the source of any item used in this department is known, the proper credit is given. A like courtesy from others will be appreciated.]

Kerosene is bad grammar; you should say Kero was aces—with her fellow.

Archimedes invented the slang phrase, "Give us a rest," when he offered to move the world with his lever.

An express-wagon driver in Lyon, Mass., is master of seven languages. He is evidently ready for his team to balk.

Professor: "How is power applied to this machine?" *Junior:* "It is turned by a crank." *Professor:* "Just step forward and illustrate."—*Ex.*

"'Twas but a simple pin on a chair, and the little boy did grin like a bear when the teacher took a seat, and in a manner very fleet flew several feet in the air.

"Why should you celebrate Washington's birthday more than mine?" asked a teacher. "Because he never told a lie!" shouted a little boy.—*Educational Review.*

Is anything more stubborn than a male? Certainly, for marked as is a mule's stubbornness, there is a "muler," and that our Latin dictionary tells us is a woman.

A Sunday-school teacher asked a pupil how many sacraments there were. "There ain't any more left." "Why, what do you mean?" "Well, I heard that our sick neighbor received the last sacrament yesterday."—*Heald's College Journal.*

Professor in Mechanics: "What is the strongest force in nature?" *Student:* "The force of habit." Compelled by the same force, the professor recorded a zero.—*Ex.*

"My son," said a tutor of doubtful morality but severe aspect, putting his hand on the boy's shoulder, "I believe Satan has got hold of you." "I believe so, too," replied the boy.

Master: "What does Condillae say about brutes in the scale of being?" *Scholar:* "He says a brute is an imperfect animal." "And what is a man?" "Man is a perfect brute."—*Ex.*

"In what condition was the patriarch Job at the end of his life?" asked a Sunday-school teacher of a quick-looking boy at the foot of the class. "Dead," calmly replied the quick-looking boy.

"Speaking of shad, would you say the price has gone up, or has risen?" inquired a schoolboy of the fishmonger. "Well," replied the scale-craeper, "speaking of shad, I should say it had rose."

SCENE IN LATIN A.—*Professor B:* "Conjugate the present subjunctive of *sum*." *Student:* "Sin, sin—I have forgotten the third singular." *Professor B:* "Very well, sir, you may sit."—*Academy Trio.*

Teacher: "John, what are your boots made of?" *Boy:* "Of leather." "Where does the leather come from?" "From the hide of the ox." "What animal, therefore, supplies you with boots and gives you meat to eat?" "My father."

A man spends eighteen cents for lager, ten cents for tobacco, twenty cents for cigars, fifteen cents for street-car fare, and loses \$1.50 at poker; he then permits his wife to purchase a button-hook for three cents, and figures that her extravagance will ruin him in three years. What is his capital?

Said the teacher: "And it came to pass, when the king heard it, that he rent his clothes." Now, what does that mean, my children—"he rent his clothes?" Up went a little hand. "Well, if you know, tell me." "Please, ma'am," said the child timidly, "I 'spose he bired 'em out."

Send Money for the "Journal."

Persons desiring a single copy of the JOURNAL must remit ten cents. No attention will be given to postal-card requests for same.

Card for the Public.

To purchase pictures for home orationation is evidently a commendable thing; but to always judiciously select is not so easy, or always possible.

A few chromos, a few steel-—say, historical—engravings, an "oil" picture or two, as means will warrant; to these may be added, a few portrait-pictures, a home picture or two, and albums for photos, art selections, etc., and, finally, you should not fail to send for and display, with these selections, a few of D. T. Ames's grand illustrations of penmanship.

What shall we commend? Why, first, the Eagle and the Antelope sketches. These illustrate flourishing vitality. Then come that wonderful gem, the Lord's Prayer, in Ames's best manner; and then the Confessional card or sheet. All of the above specimens are miracles of art—not equalled in this line in the Old World at all. The manner is neither bought, stolen, borrowed, or imitated, but *sent* if you can.

You will, having listed the above list, want them. Their possession will, first of all, delight you and your friends; next, they will force you to improve your penmanship, whether you will or not; and, lastly, they will do all of this without a sense of either labor, trouble, or expense on your part.

W. P. COOPER.

Writing is the one art of every body should be a master.

Letter-Writing.

ARTICLE I.

By D. T. AMES.

Letters from absent friends extinguish hair, waste division, and draw distance away. They smudge fore cheeks and wash eyebrows. And a safe embodied thought a thousand ways."

To be able to write a letter—elegant and appropriate—in all the numerous departments of correspondence, is a most desirable and useful accomplishment to either lady or gentleman. A letter reflects largely the character and attainments of its author. One slowly, careless or awkward in his writing is very likely to be so in other things, while the degree and quality of his mind as well as education, refinement, and even amiability of character, are sure to be made manifest in any extended correspondence.

Not only is such an accomplishment a most potent agency for opening avenues to employment and success in a business point of view, but it is a most pleasing and fruitful source of friendly and social enjoyment. It is now a somewhat prevalent custom in our large cities, with merchants, professional men and others, who desire clerks or assistants, to seek them through advertisements in our daily papers, directing applicants to address in their own handwriting, and by the character of such communications the applicants are judged, and fairly, we dare say, in most instances.

The experienced man of business, the astute lawyer, or other professional, reads in these communications, almost unerringly, the talent, attainments and general character of their authors. Such letters reveal—first, as a matter of observation, the artistic skill and literary attainments of the writer; second, by inference, his general taste and judgment. The inference is drawn from all the attendant circumstances: from the selection of writing-material to the super-scription and affixing of the postage-stamp.

Perhaps there are one hundred applicants for a position; one is chosen; just why, he will not know; many a time will he be left to wonder why their application was unsuccessful. Some were bad writers; one made a fatal revelation of his lack of good taste and judgment by selecting a large-sized letter or foolscap sheet of paper, which he folded many times and awkwardly to go into a very small-sized envelope, upon which the superscription was so located as to leave no place for a postage-stamp upon the upper right-hand corner, where it should be; it was therefore placed at the lower left-hand corner, and head downward. The post-office clerk, from force of habit, of course strikes with his canceling-stamp upon the envelope where the postage-stamp should be, thus disfiguring the superscription. Another wrote, with red ink, a large sprawling hand;

while another covered three pages with awkward, ungrammatical composition, where half a page properly composed would have sufficed. One touched off his writing with a profusion of flourishes and other superfluities; another waited long for a response that could not be given from his omission to name the street and number of his residence. And so to the end of the list, each writer has, through faults of omission and commission, or the excellencies of his communication, proved or disproved to the satisfaction of a would-be employer, his capability and fitness to render satisfactory service, and has accordingly gained

subject in its general aspect, treating upon those things which are essential to all departments of letter-writing—such as the selection of material, style of composition, and method of arrangement of the several parts of a letter, superscription, etc., with proper illustrations.

A Strange Tradition.

Among the Seminole Indians there is a singular tradition regarding the white man's origin and superiority. They say, when the Great Spirit made the earth he also made three men, all of whom were fair-complex-

was found to contain spades, hoes, and all the implements of labor; the second unwrapped hunting, fishing, and warlike apparatus; the third gave the white man pens, inks, and paper, the engine of the mind—the means of mutual, mental improvement, the social link of humanity, the foundation of the white man's superiority.

Autographs.

By W. F. COOPER.

We are glad to learn that the matter of autographs is beginning to receive a little of the long needed attention. In this great and wonderful country the time of crosses for signatures, is nearly passed. The Greeley and Wade Bohemian alphabet is nearly played out. An ox-cart and a stone-boat and a cat truck superscription, still here and there worshipped with Buddhist devotion, we hope will soon be things that were, and not what the present either tolerates, craves or needs.

One envelope now in about twenty goes properly backed into the office. One lawyer of a Bar, one priest in a city, one professor in a college, one pupil in a high school, we can now commend for properly written documents, letters, etc., etc. A very revolutionary and encouraging condition of things.

Thanks to Father Spencer, dearest! thanks to the millions of the whole phalanx of writers and publishers for this move ahead. There was a time when to write one's name respectfully would have evoked banishment. Looking over carefully and critically, yet in a Christian spirit, the array of names, great and small, on the registers and documents everywhere, we venture to say that there is still a chance for improvement, and especially with the young, the gifted, the brilliant and the gay. If we have an aristocracy of dollars, we also have one of learning; and we may or should have one of art. We should leave now to Chian-

men under prescription, Irish bog-trotters, Dutch boers and Bohemian tramps, the desired accomplishment of a name without a letter, and a signature without a shape, and try ourselves, each and all of us, to have that mystical combination, the child of our own hands, tolerably well written.

Penmen now, we see, begin to propose to teach by diagram the people, and especially the young, how to write the name as well, or nearly as well, as it should be done. Twenty cents for a canvas, or twenty cents for a name, collar or ruff for your work, this is not bad. But back—neighbor, while learning to write properly your own name, you are logically learning to write also your correspondent's



The above is one of several cuts, prepared at the office of the "Journal," for Collier's "Cyclopedia of Social and Commercial Information." The work consists of about 700 pages of useful and valuable information, elegantly printed and bound, by P. F. Collier, New York.

or failed to gain place and favor.

In view of the great importance of this subject, and its very intimate relation to good penmanship, we have decided it a fitting theme for a series of articles or lessons in a penman's paper; and especially so in view of the fact that thousands of this journal's readers are yet pupils in our public or private schools, and are, therefore, favorably circumstanced to profit most fully by such a course. It will be our earnest endeavor to render the articles as interesting and practical as possible. They will be accompanied with numerous illustrations and examples, photo-engraved from carefully-prepared pen-and-ink copy, illustrative of every department of correspondence.

In our next article we shall present the

lous, and that after making them he led them to the margin of a small lake and bade them leap in and wash. One obeyed, and came out purer and fairer than before; the second hesitated a moment, during which time the water, agitated by the first, had become muddied, and when he bathed, he came up copper-colored; the third did not leap into the water became black with mud, and he came out with his own color. Then the Great Spirit bid before them three packages, and out of pity for his misdoings in color, gave the black man the first choice. He took hold of each of the packages, and having felt the weight chose the heaviest; the copper-colored man chose the next heaviest, leaving the white man the lightest. When the packages were opened, the first

men under prescription, Irish bog-trotters, Dutch boers and Bohemian tramps, the desired accomplishment of a name without a letter, and a signature without a shape, and try ourselves, each and all of us, to have that mystical combination, the child of our own hands, tolerably well written.

Penmen now, we see, begin to propose to teach by diagram the people, and especially the young, how to write the name as well, or nearly as well, as it should be done. Twenty cents for a canvas, or twenty cents for a name, collar or ruff for your work, this is not bad. But back—neighbor, while learning to write properly your own name, you are logically learning to write also your correspondent's

or your friend's. Is not this encouraging? You are not an artist, but you want an autograph and a good one. You forward your way of doing the thing; the master sets at a glance your lack and your capability to produce; in short, reads you up artistically, and divines the very fashion of autograph you need. He sends one in character, but, business-like and practical, he gives you further—a choice between others. He does not aim in what he sends to glorify himself, but to suit your case and also please your taste and your correspondent's acumen and fancy. He, therefore, the master, should aim, in his examples, to give you a new, a practical, a business-like and artistic signature, that you, in a few evenings, can master and write anywhere and everywhere, legibly and well and quickly too; and this is what you need in this direction, and no more.

The Power of Position.

By C. H. PRINCE, of Keokuk, Ia.

The execution of superior work by any kind with the pen necessitates a position that will give the greatest power.

There are many, many minor points to look after in the execution of good writing, but all may justly be considered under "Form," "Position," "Movement."

Form may be considered under five heads, viz., "Size," "Shape," "Slant," "Shading," "Spacing."

Movement under four heads, viz.: "Whole-arm," "Fore-arm," "Finger," "Combination."

"Position gives power," if it is properly taken. Practice makes perfect if it be intelligent. The life have it the greater part of the time, however, and so reduce the statements almost to utter nothingness. You cannot get the desired power in any of the many many incorrect positions. You cannot improve your writing by incessant practice, if it be not that of intelligence requisite and necessary to advancement. There is but one right way to many many wrong ones; and left to your own selection, without the proper judgment or intelligence, you invariably fall into the wrong way.

Position is only one of the essentials to good writing, but, as such, "must weigh in the balance and not be found wanting."

Position: Whole-arm Movement. 1st. Of the person—body; feet; arms; hands; fingers; wrists. 2d. At desk or table, sitting or standing—Front; Right; Right Oblique; Left Oblique. 3d. Of Pen. 4th. Of Paper.

Position: Fore-arm Movement.

Position: Finger Movement.

Position: Combination Movement.

The spine should be kept straight—not vertical—and, as the support of the body, must be permitted to bend but slightly, as the greater the curvature the weaker must be the position. Another serious objection is, the shoulders are thrown forward, contracting the chest, which in time will produce disease.

The position for the execution of penmanship "B" and "E" is not necessarily the same as "A," "C" and "D." In other words the position for forearm is not necessarily the same as whole-arm. They may be the same without any serious inconvenience, but to say that they must be the same would not be in keeping with the times.

A good position of the body; whole-arm is not the same with different persons, and not necessarily the same with any individual; i. e., good work may be done whole-arm with the body varying in inclination from forty-five to eighty-five degrees from perpendicular, the difference in execution not being perceptible. With this can be done, I would charge all amateurs to strike a happy medium until good work is established, then vibrate to suit your fancy.

A good position for the feet is to have the left foot in the general direction of the body,

a little forward, with the right thrown on the right of chair with the heel resting on the lower rung, thus giving a very great support to the spine. If a desk or stool is used, merely have the right foot under the body. When desirable, the feet can change position, which always gives rest. Unless something of this kind is done, the weight of the body upon the spine will give pain across the small of the back. Observe book-keepers, and you will readily see that my theory is well-founded, because they invariably do like the Dutchman's heel-sit standing.

This I term a live position, because the feet are placed so as to give the student the greatest possible power, thus producing work with dash, grace and ease, which is

other words, in case of fire, you could spring in an instant and show a little life.

"Let us then be up and doing,
With a heart for every fate,
Still achieving, still pursuing,
Learn to labor and to wait."

The position of the arm and forearm should always form an acute angle—possibly a right—and should rest within easy distance from the body. I caution amateurs not to get either arm too far from the body, and by all means keep the forearm on a level, and not with the elbow raised in air, as is generally the case.

The hands should turn a little outward—at least it appears so—and keep the side of hand next the body, straight with forearm.

add very materially in giving a smooth stroke—and the general direction of paper, a little to the right of a straight line with the right forearm, and not straight with the forearm.

The position for finger movement should be erect, but by no means necessary in order to produce good results. This is the child's first power, and has been treated at length in October JOURNAL, 1881.

In the position for Forearm and Combination movements the body must assume a more erect carriage than for whole-arm, in order to allow the muscles of the forearm to move with that ease consistent with good results. The best results are secured with the greatest ease, and do not forget that friction is a principle of mechanics.

Family Record

BIRTHS

Name	Place	Date	Name	Place	Date

MARRIAGES

Name	Place	Date	Name	Place	Date

DEATHS

Name	Place	Date	Name	Place	Date

The above cut is photo-engraved from an original pen-and-ink design (22x28), executed at the office of the "Journal." Copies have been freely printed (18x22, and 11x14) on Bristol-board, and the smaller size on bond paper, for folding. A copy is given free, as a premium with the "Journal." Price of large size, by mail, 50 cents; small size, 25 cents. Send for "pen's Circular."

indicative of character. Besides, the arm, swinging as it does from the shoulder—with that speed necessary to produce a smooth yet firm stroke in case of shock—the body must be braced, as does any machine, while this action is going on, else a waver or a move of the shoulder must change the centre of motion and thereby produce a variety of incorrect results.

A good set of capitals, or any other work of like character, cannot be executed while assuming a dead position. The muscles of the entire body must be tensioned a little or the work will show a flimsiness too common among many of the so-called results. Sit as though you meant business, a

Remark: The fingers considered with pen-holding.

The wrists are properly kept straight with the forearm and not allowed to drop down.

As to position at desk, I would recommend the front for sitting, at least until you get some tangible results, and the left oblique for standing. See article, August JOURNAL, 1881.

The pen is held as per instructions in the "Piercerian" System of Penmanship, which, by the way, differs somewhat from that of any other.

The paper, to consist of a single sheet, resting on a good blotting-pad—that will

The body should incline a little forward and to the left, with support on left foot and left forearm. This will give the desired freedom of the right forearm and secure every possible advantage.

While in these movements, generally, the feet can be placed together, or with one over the other if desired, should you wish to give extra expression to any work upon an enlarged scale, you must govern yourself similarly to that in whole-arm.

Peculiarities of Position.—As in other things, we here find peculiarities or characteristic features. No two sitting precisely the same. No two holding the pen precisely the same, owing doubtless to various

conditions, among which might be mentioned the difference in stature and general make-up. The difference in formation of hands, etc.

We differ in taste, style of dress, manner of thinking, etc. We are even so particular that we cannot wear our hats just as they are placed on our heads by other hands.

A professional teacher, who gives general ideas of how to do everything pertaining to this most beautiful art—the amateur casually do more—yet if the student fails to do that which is recognized as his part of the play, failure must be the ultimatum. Or, if the student is easily satisfied, and his aspirations meagre, then ordinary results will be in keeping with ordinary ideas.

The physician may do his part nobly and

Questions for the Readers of the "Journal."

By PROF. C. H. PRINCE.

1. Why are there so many failures in teaching penmanship?
2. Why do so many abandon, early, the profession?
3. What will increase the dignity of the profession?
4. Certain capitals are made too straight, others too slanting, by $\frac{1}{4}$ ths of professionals and $\frac{1}{16}$ ths of amateurs. Is there any remedy?
5. Is nervousness, as generally considered, a mere whim?
6. How would you teach nervous pupils?
7. What is the usual cause for nervousness.

represented, by some of our leading systems?

18. Why do amateurs produce different incorrect results at each attempt of execution?

19. What determines the handwriting of any one?

20. No two write alike even under like pressure. Is this a matter of choice?

21. The A, N and M containing stem are very difficult to form well, and are not used in general writing by the mass. Why are they called standard capitals?

22. How are the copies of our leading systems prepared—with pen or pencil? In each part prepared singly, or is the whole of any copy handed to the engraver just as we see it in the copy-books?

the misunderstandings arising from his illegibility.

MICHAEL ANGELO.—In his case there was sometimes a peculiarity which it is not desirable that anybody should imitate. So long as he kept within the bounds of real drawing, his work was full of grandeur; but he sometimes, in the exuberance of an over-heated imagination, passed beyond drawing altogether, and exercised himself in the flourishes of calligraphy. A bold and rapid pen-sketch of his, representing three reclining figures, is distinctly executed with the dashing curves and flourishes of the calligraphist. It looks as if it had been done by some clever writing-master, as a flourishing translation of a study by a learned artist.



The above cut is photo-engraved from an original design executed at the office of the "Journal," and is given as a specimen of pen-drawing and lettering. The above design has been printed, in fine style, on Bristol-board, writing and bond paper; size, 11 x 11. The Bristol-board is for framing, and the paper for rolling or folding. It is also printed upon a fine quality of Bristol-board, for framing, 17 x 22. This design is believed to be the most artistic and tasty form yet published for a Marriage Certificate. Single copies of size 11 x 11 mailed for 50 cents; 18 x 23, \$1. Free as a premium with the "Journal." Either size given.

well; yet, if the patient cannot do his, death is inevitable.

Again I repeat, "Position gives power," if it be properly taken.

Study carefully the minutiae, and as you improve in a general way, you will find Position keeping pace with all the rest of the essentials to good writing.

THE SLEEP OF THE JUST.

THE LAWYER.

I slept in an editor's bed last night
When no other seemed to be nigh.
How I thought, as I tumbled the editor's bed,
How easily editors lie!

THE EDITOR.

If the lawyer slept in the editor's bed
When no lawyer seemed to be nigh,
And thought he had written most nobly and,
How easily editors lie,
He must then admit, as he lay on that bed
And slept in his lawyer's bed,
While he lay may say of the editor's bed,
Then the lawyer himself was the liar.

—Chambers's Journal.

8. Why do so many fail in attempting to do their best?

9. What are the advantages of combinations?

10. Why are extended movements that contain capital letters easier than single capitals?

11. What constitutes a standard set of capitals?

12. What has determined our present system of writing?

13. What determines the slant of each capital, supposing the standard forms be taken?

14. What is the difference between an amateur and a professional?

15. Can any professional penman execute a set of capitals with ink as perfectly and satisfactorily at a single dash as when several efforts are given each letter?

16. Is it objectionable to check the hand suddenly at the finish of a capital letter?

17. Why are A, N and M so given, as

Extra Copies of the "Journal" will be sent free to teachers and others who desire to make an effort to secure a club of subscribers.

The extraordinary illegibility of the late Dean Stanley's handwriting is known to all friends, and has been supposed to arise simply from haste and carelessness. Certain correspondents have lately sought to prove that the Dean was unconscious of his sins in this direction, but a statement from his old friend Max Muller goes far to disprove their theories. Muller complained to him one day of a difficulty experienced by himself in writing, and well known to all who wield a pen many hours daily, being called by some doctors, *Schreibekrampf*, or writers' cramp. "Ah, don't you know," Stanley hastened to answer, "I have had something like that all my life. I cannot control my fingers, and it is why my handwriting has always been so wretched." So far from being unconscious the Dean himself told numberless stories of

M. Angelo, in this design, appears to have been intoxicated with his own facility and to have lost the self-control without which there can be no truthful modulation of line. —Hamerton's Graphic Art.

Remember, that if you renew, or send in your subscription to the JOURNAL, before February 1st, you will get a 75 cent book free, or a \$1 book for 25 cents extra.

A Munich professor has invented a bracelet that will remedy the affliction known as "writer's cramp." The penholder is fastened to the bracelet in such a manner that it can be used to write with ease and without bringing the fingers into use at all. The hand can rest on the table, moving easily along as the letters are traced, and it is said that little practice is required to give expertness in the use of the invention. —Boston Transcript.



Mr. Chabot was one of the most celebrated of experts ever employed in the English courts; he gained his chief notoriety in a will case in which his chief point was that, in examining a large number of documents admittedly written by the testator, he had in no single case found the letter "u" connected with the other letters, whereas in the disputed will it was sometimes so connected and sometimes not. The will was broken. He was also employed by Hon. Edward Trelveland in the examination of the handwriting of the famous Junius letter, and its comparison with that of the several suspected authors of those letters, with the view of discovering the true authorship. The result of Chabot's investigation was published by Mr. Twissell in a quarto volume of 300 pages of letter-press, and 267 lithographic plates, constituting the most extensive and exhaustive treatise upon

expert examinations of handwriting ever published. It would seem by that report that Mr. Chabot succeeded in establishing beyond a doubt the identity of the writing in the Janus letters with that of Sir Philip Francis.

Binding "Journals."

We believe that no subscriber to the JOURNAL, who has once seen our Commemorative Binder, will ever do without it. By its use the JOURNAL is not only perfectly preserved, but as convenient for reading or reference as a book. Each binder will hold, securely and well, four volumes of the JOURNAL, and each number is added without difficulty or loss of time. Owing to the recent numerous orders, we have been able to reduce the price from \$1.75 to \$1.50, at which the Binder will hereafter be mailed post-paid. By its use the value of the JOURNAL is more than doubled to each subscriber.

The "Journal" for Practical Writing.

A person for the first time glancing at a copy of the JOURNAL, and observing the many flourished and ornamental designs which appear upon its pages, might be led to suppose that it was the primary purpose of its editors to teach and illustrate fancy penmanship; but we trust that none of its regular readers are entertaining such an opinion, for there could be no greater mistake. The vast preponderance of all the editorial matter, as well as illustrations that have emanated from the office of publication, have been in the line of practical writing and practical teaching, and will most certainly continue to be so.

The columns of the JOURNAL are open to meritorious communications and illustrations upon all departments of penmanship, and even other subjects of general interest; but the primary efforts of its conductors will be in behalf of practical writing, for where one patron can derive advantage from any kind of fancy penmanship, one hundred or more will be benefited by plain practical writing, and our motto will ever be—"The good of the many rather than the few."

The King Club

For this month comes from Bryant, Stratton & Sailer's Business College, Baltimore, Md., sent by W. H. Patrick, the accomplished penman of that institution; the club numbers ninety-eight. The Queen Club comes from the La Crosse (Wis.) Business College, and is sent by H. C. Carver. It numbers fifty-four. Mr. Carver is a recent graduate of Massachusetts Gen. City Business College, Quincy, Ill. He is an accomplished penman, and evidently a popular teacher. In the November number of the JOURNAL, page 103, was reproduced a specimen from his pen, with which, by some oversight, he was not credited. The third club in size numbers fifty-one, and was sent by L. Asire, teacher of writing, at Archibald's Business College, Minneapolis, Minn. (Mr. Asire is an old hand at sending

clubs; they come from him large and often; there are few teachers to whom the JOURNAL is more indebted for subscribers than to him. The number and size of clubs since January 1st has been quite unprecedented with the JOURNAL. To all the senders we return our thanks, and regret that each cannot have the honor of sending the King.

Hymenaeal.

H. T. Loomis, one of the proprietors of the Spencerian Business College, Cleveland, Ohio, and one of the most accomplished penmen and teachers of the West, was married, on December 26th, to Miss Lida Stradley, at the residence of the bride in Rochester, Ind. We abstract the following from the *Rochester Sentinel*, which contained a long and glowing report of the occasion:

"Mr. Loomis is a young man of fine appearance and address, and worthy of the level he has won. Words of praise for the bride would be out of place in this community where she is so well and so widely known. She was reared here, and by her womanly virtues, gentle manners, and scholarly attainments, has endeared herself to all who love her for her modesty and lady-like deportment. The school in which she was a teacher has lost one of its best instructors, and society one of its cherished members, by her departure, but all join in wishing her a long continuation of the pleasures of life

of the vices of a badly formed handwriting. It is the only first-class publication giving a full library of practical writing, while our new "Hand-book of Artistic Penmanship" is devoted exclusively to ornamental penmanship.

Both of these complete publications, together with the JOURNAL, for one year, are sent by mail on receipt of \$2.

This is the month for the Eagle and Stag. Will Brother Gaskell please note the change of time for the satisfaction of his inquisitive correspondent.

The Highest Monument in the World.

The Washington Monument, which has been so long in process of erection at Washington, D. C., has now reached the height of 300 feet, and is to be carried 250 feet higher—making a total, when finished, of 550 feet, which will exceed the height of the great pyramid in Egypt (at present the highest human monument in the world) by eighty-nine feet. The monument is being constructed of massive marble blocks, seven

Gilded Domes.

The domes of the great churches in Moscow and St. Petersburg are said to be plated with gold nearly a quarter of an inch thick. The dome of the Isaac Cathedral in St. Petersburg represents a value of \$45,000,000, and that of the Church of the Saviour in Moscow, \$15,000,000.

Query.—How many more smiles do these 60,000,000 of dollars in gilded domes win from heaven than they would if judiciously expended in teaching the ignorant and semi-civilized masses of Russia how to read and write; or, in other ways for relieving them from their grinding poverty and hardship?

How to Remit Money.

The best and safest way is by Post-office Order, or a bank draft, on New York; next, by registered letter. For fractional parts of a dollar, send postage-stamps. Do not send personal checks, especially for small sums, nor Canadian postage-stamps.

PHILADELPHIA, Jan. 4th, 1883.

Editors of the JOURNAL:

While the JOURNAL is doing its utmost to elevate the art, I advocate, certain others are doing quite the reverse. For instance, I have received a circular from two particular penmen (I can't recall their names) who, in my opinion, and in the opinion of others, are either fools themselves, or knaves. Such clap-trap as they use degrades the art, and if it does not virtually drive others out of the profession it deters many from entering it. I quote, from memory, the following extract as I remember it: "If you neglect this opportunity to care from four to eight dollars a day you must be a fool!" The

circular alluded to is full of this stuff. What does the JOURNAL think of them?

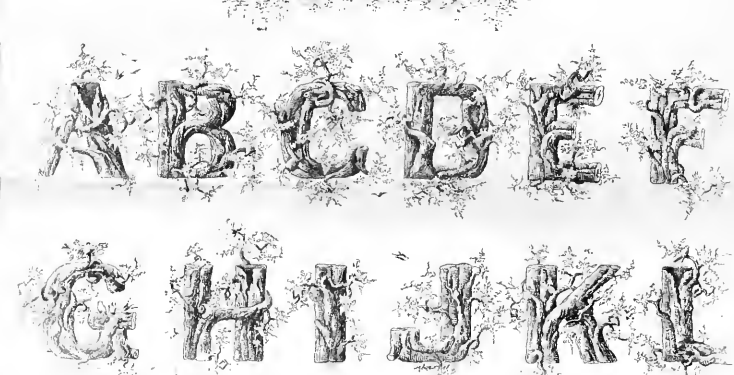
Respectfully, C. A. BUSH.

We do not know what circulars are alluded to by Mr. Bush, but we will say, in answer, that we often see circulars which justly merit such criticism as Mr. Bush gives. It is our conviction that if such advertisers could know how greatly they lower themselves in the estimation of all sensible people by such "clap-trap" and "braggadocio," we are sure that they would omit it. Who writes himself a circulation might as well say to the world, "Behold an ass!"

Send \$1 Bills.

We wish our patrons to bear in mind that in payment for subscriptions we do not desire postage-stamps, and that they should be sent only for fractional parts of a dollar. A dollar bill is much more convenient and safe to remit than the same amount in 1, 2, or 3-cent stamps. The actual risk of remitting money is slight—if properly directed, not one miscarriage will occur in one thousand. Include the bills, and where letters containing money are sealed in presence of the postmaster we will assume all the risk.

RUSTIC ALPHABET



The above cut represents a portion of one of three original rustic alphabets which appear in *Webb's Hand-book of Artistic Penmanship*—a

\$2 paper book, giving all the principles and useful designs for penmanship, with nearly thirty standard and artistic alphabets.

Mailed free, in paper covers, (55 cents extra in cloth), to every person remitting \$1 for a subscription or remission for the JOURNAL, before Feb. 1st. Price of the book by mail, in paper, 75 cents; in cloth, \$1.

that belong to the lovely and good, and may clouds of sorrow never darken her pathway in her new relations in life."

Not Responsible.

It should be distinctly understood that the editors of the JOURNAL are not to be held as endorsing anything outside of its editorial columns; all communications not objectionable in their character, nor devoid of interest or merit, are received and published; if any person desires, the columns are equally open to him to say so and tell why.

Unrivalled.

The sale of this unrivalled "Standard Practical Penmanship" since its issue during the past nine months has, beyond question, never been equalled by any chirographic publication in this country nor in Europe.

It is in elegant portfolio style, and embraces complete work on elementary writing, book-keeping forms, and business correspondence. It is conducted by the leading penmen and business educators to be the only reliable self-instructor for those desiring to learn to write, or to rid themselves

feet long by three feet six inches wide, which are lifted into their place at the top of the work by a steam elevator.

There will be a staircase extending to the top. Costly blocks of marble have been sent by various foreign governments, which are being placed on the inner facing of the walls.

The Hand-Book.

Owing to the unusual pressure upon our time during the holidays, we were not able to complete the plates of the Hand-Book quite as soon as we anticipated at the time of its announcement; but the work is on the press. Bound copies will be ready to mail inside of ten days, when all orders will be promptly filled.

Our Premiums.

Inasmuch as the JOURNAL, with this month, be mailed to many thousand persons who have no knowledge of the character or style of the premiums, one of which is given free to every subscriber, we have added four extra pages for the purpose of inserting cuts—reduced size—of a portion of them.



Answered.

J. S., Upper Sandusky, Ohio, includes specimens exhibiting great improvement in his writing from practicing after the copies and instruction given in the JOURNAL, and submits the following question: In the front position at the desk should the upper right corner of the paper be opposite the chest? *Ans.*—There may be a difficulty in determining just which corner of the paper is referred to as the "upper," except in connection with the illustration referred to (No. 2, in the July number). In all positions at the desk the paper should be held parallel, and the ruled lines at right angles to the arm.

H. M. F. N., Carlisle, Pa.—"What is the proper method of determining the actual improvement made during a period of, say four weeks' practice, having preserved a specimen of writing at beginning for comparison at close of term. 2d. Would the introduction of oblique penholders in primary and grammar schools be an advantage or a detriment to them? *Ans.*—

1st. At close of lessons have specimens written, in class-room, of uniform length and composition, as also should have been first specimens—and all designated by number instead of the name of the writer—so that there may be no partiality exercised by the examining committee. The specimens should then be compared—first, in respect to correctness in forms of letters; second, grade of combination and ease of movement; third, proportions, spacing, slope, shape, etc. *Ans.* 2—We would not commend the oblique holder for use of learners, and especially in the lower grade of schools. The oblique holder has no advantages over the straight holder if properly held; but as many writers find it impractical or quite difficult to maintain the hand in a position sufficiently turned toward the person to bring the sides of the pen flat or

upon the paper, the oblique holder is introduced to obviate this difficulty, and is serviceable only for that purpose.

E. P. B., Richmond, Va., asks several questions respecting the use of the oblique holder, which questions are substantially answered above, except as to the manner in which the oblique holder should be held, which is the same as for a straight holder.

E. H. D., Toledo, O.—How many more lessons in the course by Prof. Spencer, and how can the teachers of the JOURNAL from the beginning of the course? *Ans.*—There are to be eight more lessons, making a course of sixteen in all, and you can have your subscription begin with the May num-

ber, 1882, which contains the first lesson. The JOURNAL, from May to January, 1884, with a choice of two from seven premiums, will be mailed for \$1.50.

J. E. S., Prescott, Canada.—Does your "Hand-book of Artistic Penmanship" give copies and instruction in practical writing, *Ans.*—No; none whatever. It is designed as an aid in artistic pen-work and lettering, exclusively. The "Standard Practical Penmanship," which we mail for \$1.00, is the best guide to practical writing published. Tint and the Hand-book will be mailed together for \$1.50. The JOURNAL included, one year for \$2.00.

G. S., Glenwood, Mo.—1st. "Can anyone become a good penman by practicing from a compendium? 2d. What is the use of

and securing patrons for plain writing; it is in itself in demand, and remunerative for card-writing, engraving, drawing, etc. 3d. Many of our best penmen and teachers of writing passed their early years upon a farm, which we do not think to have been to their disadvantage, as, if their fingers and muscles were somewhat hardened, they were also strengthened and better fitted for prolonged labor and endurance. 4th. Which is most profitable depends chiefly upon the peculiar characteristics of each individual. If a person is a good teacher of writing, and has a taste and genius for getting up classes, itinerant teaching pays well; otherwise, not; but good writing and teaching pay, in connection; with district schools, many penmen organize classes in neighboring schools

Books and Magazines.

"Hand book of Tagigraphy," by D. P. Lindsay, 252 Broadway, New York, is a book of 173 12mo. pages, in cloth, \$2. So far as our limited knowledge of shorthand-writing enables us to judge of works of this kind, it is a meritorious publication. It is finely printed and bound. The author claims that Tagigraphy possesses many advantages over the various systems of phonography, which is shown by comparisons in this work.

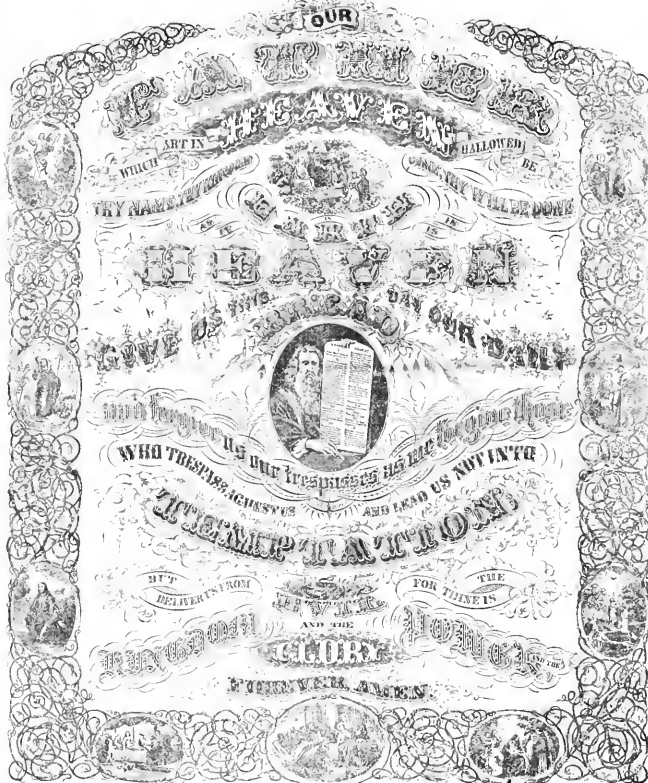
"Vick's Floral Guide for 1883" is the most exquisitely and profusely illustrated floral publication that we have ever examined. What it does not represent, or tell about its cultivation, in the floral or horticultural line, is scarcely worth inquiring after. It is printed on the best of paper,

has three colored plates of flowers and vegetables, and full of useful information. Those who send 10 cents for it cannot be disappointed, as the plates alone are worth the amount. Address, as in past years, James Vick Rochester, N. Y.

"Crittenden's Commercial Arithmetic and Business Manual," designed for the use of high schools, academies, commercial colleges, teachers, merchants and business men. By John Greenbeck, consulting accountant, and principal of Crittenden's Philadelphia Commercial College. Containing 440 16mo. pages. Eldridge & Brothers, Philadelphia, publishers. It is splendidly printed and bound, while, in its arrangement and manner of treating its various subjects, it is clear, concise and admirable. It appears to contain just about the matter desirable for an arithmetic, designed as a textbook for advanced pupils, and a book for reference in a business office.

The Art Amateur for January fairly overflows with those designs, illustrations and practical suggestions for artwork and home decoration which make this admirable magazine a welcome visitor in so many cultured American households. A superb portrait of the famous English etcher, Francis Seymour Haden; some striking charcoal and pencil

sketches by Walter Shirlaw; a very interesting collection of miniatures by Cosway, and a double-page of Salmaigaud Exhibition sketches, are notable features of this number. The illustrations of Egyptian furniture and piano tapestry, needlework and jewelry are especially good. Practical articles on fun painting, miniature painting, china painting, and art needlework are given, together with valuable "hints for the home" and "answers to correspondents." In the supplement sheets are full-size designs for a panel of cherubs' heads; apple-blossom decoration for a vase; birds and pine-needles for a cup and saucer; an ivy and owl decoration of seventeen tiles for a fire-place; and a



The above cut was photo-engraved from a pen and ink drawing 21x30, executed at the office of the "Journal." Larger copies have been printed by photo-lithography 12x16 size, paper 10c, one of which is given as a premium with the "Journal." Copies wanted to others than subscribers for 50 cents each.

ornamental penmanship? 3d. Can a boy who has done hard work upon a farm become a fine writer? 4th. Which is the most profitable employment: teaching writing (itinerant), or teaching district school? 5th. Do you judge from my writing that I could become a fine penman? *Ans.*—1st. A person may become a good writer by practicing carefully from good copies at home, without a teacher; but, if practicable to do so, it would be economy, of time at least, to take lessons of some experienced teacher; a few timely criticisms and suggestions from such a teacher might save months of hard, and often discouraging, practice. 2d. Ornamental penmanship has many uses: it aids in attracting attention

and towns, evenings, and often make respectable compensation beyond their salary. 3th. We judge that, with a little of the right kind of instruction and practice, you might become a good writer. You need to give attention to movement, and we think it would pay you to get the "Standard Practical Penmanship," as it is the best aid known to us for self-teachers.

W. R. C., Garfield, Kansas.—Which is best—a large or small penholder? *Ans.*—A medium-size, unpolished holder is the best. Answer respecting oblique holder given above.

Education embraces the culture of the whole man with all his faculties.

four-page floral design from the Royal School of Art Needlework, for an embroidered screen; part of an embroidered cope, and sixteen borders for prayer-book illumination. Price, 35 cents. Montague Marks, publisher, 23 Union Square, New York.

a letter; G. W. Ware, a student at Fort Worth, Texas, Business College, a flourished bird; D. E. Blake, Saybrook, Ill., flourished bird, and plain and fancy card-specimens; W. A. Schell, Foxburg, Pa., a letter, and set of capital letters; L. Asire, Minneapolis, a letter; L. C. Williams, Lockport, N. Y., a letter; R. H. Hill, Waco, Texas, a letter, and specimens of practical writing; D. H. Snook, North Liberty, Ind., letter, and correspondence; C. L. Perry, penman in the Bryant & Stratton Business College, Louisville, Ky., an elegantly written letter; Hubert F. Probert, Dunkirk, N. Y., a very fine specimen of portrait drawing; F. A. W. Salmon, East Bloomfield Station, N. Y., a letter; J. C. Breese, Mitchell's, Ohio, a

letter, have constituted one of the many interesting features. In fact, we do not know how the JOURNAL, either as a vehicle for the ultimate advice to learners and teachers of writing, its literary matter, the excellence of its typography, or the art and skill displayed in its production of illustrations, can be improved. It is certainly the greatest excellence of penman's papers.—*Pittsburgh Courier Journal.*

"It is really a magnificent journal, giving instruction in everything pertaining to the art of writing, with the most elegant specimens of penmanship—both plain and ornamental. The JOURNAL is the lightest paper we have ever seen, and we have also several handsome papers."—*Sheffield Worker.*

"It is so ably beautiful and compiled, always interesting and instructive."—*The Clerk.*

"It is superb, and is the most excellent of penman's periodicals. It is, in truth, a thing of beauty, as well as

formation and instruction in the penman's art."—*Plain Talk.*

"It is ably edited by D. T. Ames, the acknowledged expert in penmanship, and is a handsome twelve-page monthly, full of valuable information, profusely illustrated with artistic pen drawings."—*N. Y. Freeman's Herald.*

"THE PENMAN'S ART JOURNAL has furnished and is still giving some valuable articles on 'experts in penmanship.' We hope brother Ames will continue his investigations until 'the most has cleared away.'"—*Book-keeper and Penman.*

"The illustrations in artistic penmanship, from penmen of note, are very superior specimens, and to be the greater number of subscribers the 'Lectures on Practical Penmanship' which have featured the 7th Number, must be one of the most useful features of the paper. These lessons are fully illustrated, and contain valuable and instructive instructions for the correction of bad habits of writing as well as the formation of correct ones."—*Joe Maria.*

"It is one of the most attractive and valuable illustrated periodicals of the day. It teaches in practical writing are of immense value to every teacher and pupil of writing, while its fully illustrated pages are a feast to the eyes of every student of beautiful penmanship."—*St. Louis (Mo.) League.*

"It is a really artistic and excellent literary production. They are in it just such things as gladden the hearts of the youth, stimulating them to improve their writing, and are not less appreciated by lovers of the beautiful in art and systematic penmanship."—*The Book-keeper.*

"It is truly an artistic paper and cannot be too highly commended. Each number, by virtue of both its appearance and its reading matter, claims preservation. For those who aspire to become accomplished penmen, it is simply invaluable."—*The Joyful Worker.*

"This is the fifth year of its publication, and during this period it has exerted a widespread and powerful influence in every department of penmanship. To its teacher it has given the experience and advice of the best masters. To the learner, it is full of instruction. To the artist, it presents the rarest and best specimens of the penman's art. We believe that anyone interested in fine and correct writing—and everyone should be—can in no way better invest a dollar than to subscribe for the JOURNAL."—*The man's Monthly Bells.*

"It is truly an Art Journal, and, as such, all who love the artistic course of shorthand will be delighted with it. In this issue we quote from the JOURNAL an article on 'Planned Writing,' which is worth ten times the last subscription price to prospective subscribers who are inclined to 'bottle' with the pen."—*Tringpa's Short Hand Writer.*

"THE JOURNAL is one of the finest class papers published, and one need not be a professional penman to appreciate its merits."—*The Library Journal, Cal.*

"It is one of the finest, most attractive and most valuable of our exchanges."—*New England Advertiser.*

"It is so nearly an ideal paper as we can expect to find in the imperfect world. The appearance is fine, the matter excellent and the writing unimpeachable. H. C. Spencer's lessons are the best thing yet set in a penman's paper."—*Common Sense in Education.*

"Persons who are endeavoring to improve their handwriting, will find advice all in this JOURNAL."—*Frank Leslie's Boys and Girls' Weekly.*

"Every number and the very subscription price, and any lesson which are growing boys and girls cannot afford to be without it. Just how it is, young friends, that privilege it would be to gather around your table at home, with your pen and ink at hand, and practice penmanship under the eye of the best teacher in America. You can do so by simply subscribing to THE PENMAN'S ART JOURNAL. Henry C. Spencer, of Washington, D. C., is now conducting a course of instruction in plain writing in the JOURNAL, which so fully explained and illustrated that any person who has common sense, a good eye or two eyes, a good tight arm, hand and feet, may with this instruction, show how to write well. This is not all, every number of the JOURNAL is filled with choice reading matter. Penmen from all parts of the country contribute to it the best teacher in our public schools should subscribe for this paper."—*Bay View's College Journal.*

"It is a most excellent magazine."—*Student Journal.*

Personals

The Joliet (Ill.) Business College, conducted by Prof. H. Russell, is highly complimented by the press of that city.

W. R. Dvorshak is teaching writing at Fiskville, N. H., from which place he sends a club of twelve subscribers.

In the December number of the JOURNAL we gave the address of W. R. Lackford, Detroit, Mich. It should have been Omaha, Ill.

W. S. Boardley is teaching writing at Fiddle's Business College, St. Paul, Minn., from which institution he sends a club of twenty-seven subscribers.

C. H. Peire, of Keokuk, Iowa, Mercantile College, reports a larger number of students in attendance than ever before. He sends a club of twenty-two names.

At the closing exercises of the Bryant, Stratton & Sadler's Business College for the holiday vacation, nearly 300 certificates were awarded to the students.

E. L. Burnett and G. D. West are teaching writing class in North Carolina.

J. K. Lindsay, who, with Mr. Eaton, conducts a business college at Winipeg, Manitoba, Can., sends a club of twelve subscribers. Mr. Lindsay is a superior writer.

A. S. Dennis has charge of the penmanship department in the Iowa City (Ia.) Commercial College, from which institution he sends a club of twenty-one subscribers to the JOURNAL.

New and commodious rooms for the Bryant & Stratton, Buffalo (N. Y.) Business College, in the Freeman's Insurance Building, were dedicated, with appropriate and interesting ceremonies, on the 15th inst.

G. W. Michael, who for some time past has conducted a penmanship school at Delaware, O., has transferred his school to Oberlin, O. Mr. Michael is enthusiastic and apparently successful in the prosecution of his profession.



Specimens worthy of note have been received as follows:

J. C. Miller, of Ishburg, Pa., a superior specimen of practical writing, drawing and lettering; J. W. Swank, Washington, D. C., an elegantly written letter, accompanied by a well-deserved and highly complimentary notice from the Washington press, from the St. Louis Mercantile College, a letter; A. N. Palmer, Cedar Rapids, Iowa, several skillfully executed specimens of flourishing and calligraphy; A. E. Dewhurst, Utica, N. Y., a flourished bird; R. M. Nettie, Central City, D. T., a flourished bird; W. L. Moore, Elgin, N. H., a letter; P. H. Cleary, Vernon, Mich.,

photograph of a pen-drawing, entitled, "Uncle Tom's Cabin"; L. A. D. Han, penman at the Davenport, Iowa, Business College, a flourished sign with lettering; W. H. Patrick, penman at the Bryant, Stratton & Sadler's Business College, Baltimore, Md., a letter; H. G. Carter, La Crosse, Wis., a letter; L. Asire, Archibald's Business College, Minneapolis, Minn., a letter; H. C. Clark, Titusville, Pa., Business College, a letter; L. B. Lawson, Red Wing, Cal., a letter, and club of twelve subscribers; C. N. Gaudin, Bushnell College, Bushnell, Ill., sends flourished bird and letter.

Complimentary from the Press to the "Journal."

The following are a few of the many flattering notices from the press, received during the past year:

"THE JOURNAL is a twelve-page paper, printed in the most elegant style, and every number is filled with interesting and valuable information to all classes of readers. It is ably edited by D. T. Ames, the leading practitioner of the country, assisted by B. P. Kelley, who is not only an experienced teacher and penman, but a brilliant writer. The paragraphs by Penrock, and educational notes and notices, which have appeared, in each issue of the JOURNAL,

of the greatest utility, and the low price of subscription (if a year) places it within reach of almost everybody. A good time to subscribe is now, at the beginning of a new volume. We advise all our readers to wait ten cents for a sample copy."—*Nature Daily Scholastic.*

"The course of lessons (Spencer's) are about seven times the price of a year's subscription."—*Normal Journal.*

"It is a practical writing instructor and should be taken by all interested in self-improvement in writing, and in matter pertaining to the 'chirographic art.'"—*Sheffield Worker.*

"It is an elegant five-page paper, and contains matter that is pure, interesting and instructive to all who wish to improve in the art of writing."—*Edinburgh Mercury.*

"It is an eight-page fully illustrated and excellently printed monthly, devoted exclusively to the art and science of teaching penmanship."—*Buffalo Journal.*

"It needs a large amount of useful and instructive reading and lessons in penwork, it contains several beautiful drawings made by pen artists. We can recommend this beautiful and instructive journal to all who wish to attain to the desirable accomplishment of good writing."—*Davis City (Ia.) Commercial.*

"No paper comes so far from more highly than the PENMAN'S ART JOURNAL, published by D. T. Ames, New York. Prof. H. C. Spencer is giving, through its columns, a course of lessons in penmanship, which 'none is worth the cost of the paper.'"—*The Practical Advertiser.*

"It is the best paper we know of all those who wish in-

formation and instruction in the penman's art."—*Plain Talk.*

"It is ably edited by D. T. Ames, the acknowledged expert in penmanship, and is a handsome twelve-page monthly, full of valuable information, profusely illustrated with artistic pen drawings."—*N. Y. Freeman's Herald.*

"THE PENMAN'S ART JOURNAL has furnished and is still giving some valuable articles on 'experts in penmanship.' We hope brother Ames will continue his investigations until 'the most has cleared away.'"

"The illustrations in artistic penmanship, from penmen of note, are very superior specimens, and to be the greater number of subscribers the 'Lectures on Practical Penmanship' which have featured the 7th Number, must be one of the most useful features of the paper. These lessons are fully illustrated, and contain valuable and instructive instructions for the correction of bad habits of writing as well as the formation of correct ones."

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"This is the fifth year of its publication, and during this period it has exerted a widespread and powerful influence in every department of penmanship. To its teacher it has given the experience and advice of the best masters. To the learner, it is full of instruction. To the artist, it presents the rarest and best specimens of the penman's art. We believe that anyone interested in fine and correct writing—and everyone should be—can in no way better invest a dollar than to subscribe for the JOURNAL."

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"THE JOURNAL is one of the finest class papers published, and one need not be a professional penman to appreciate its merits."

"It is one of the finest, most attractive and most valuable of our exchanges."

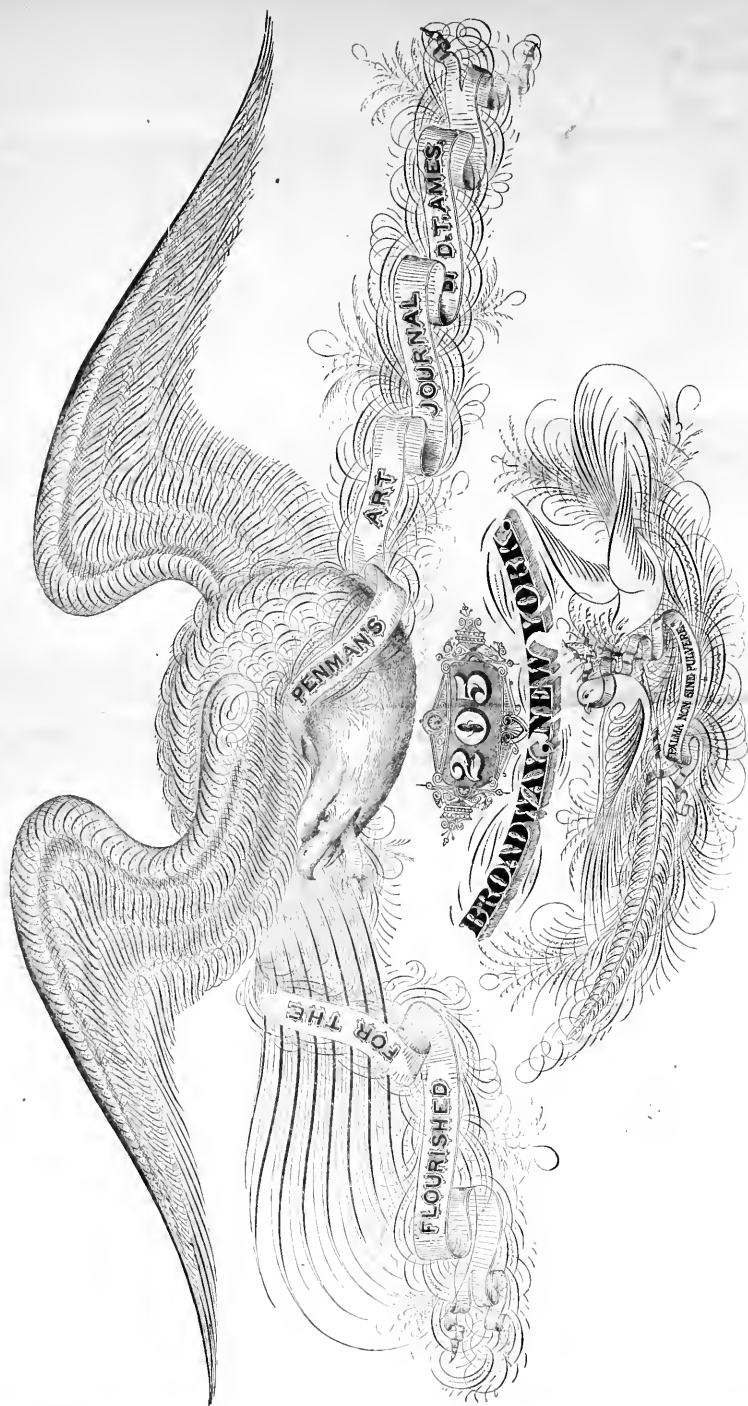
"It is so nearly an ideal paper as we can expect to find in the imperfect world. The appearance is fine, the matter excellent and the writing unimpeachable. H. C. Spencer's lessons are the best thing yet set in a penman's paper."

"Persons who are endeavoring to improve their handwriting, will find advice all in this JOURNAL."

"Every number and the very subscription price, and any lesson which are growing boys and girls cannot afford to be without it. Just how it is, young friends, that privilege it would be to gather around your table at home, with your pen and ink at hand, and practice penmanship under the eye of the best teacher in America. You can do so by simply subscribing to THE PENMAN'S ART JOURNAL. Henry C. Spencer, of Washington, D. C., is now conducting a course of instruction in plain writing in the JOURNAL, which so fully explained and illustrated that any person who has common sense, a good eye or two eyes, a good tight arm, hand and feet, may with this instruction, show how to write well. This is not all, every number of the JOURNAL is filled with choice reading matter. Penmen from all parts of the country contribute to it the best teacher in our public schools should subscribe for this paper."

"It is a most excellent magazine."

"The truest test of civilization is not the census, nor the size of cities, nor the crops—no, but the kind of men the country turns out.—Emerson.



The above cut is photo-engraved from an original pen-and-ink specimen of our own design and execution; the size of the original is 28 x 48. We have the same photo-lithographed and printed upon good plate paper, 24 x 32 inches in size, and it is one of the eight premiums—a choice of which is given to every new subscriber, or renewer of a subscription to the JOURNAL.

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The above cut is photo-engraved from our own pen-and-ink copy. The size of the original is 27x40 inches. It has been photo-lithographed and is printed upon fine plate paper, 24x32 inches in size. It is one of the eight premiums—a choice of which is given to every new subscriber, or renewer of a subscription to the JOURNAL. To any one not a subscriber it will be sent for 50 cents. The pen-shading around the lettering was done with our patent Shading T Square.

Penman's Journal

DEVOTED TO PRACTICAL AND ORNAMENTAL PENMANSHIP.

PUBLISHED MONTHLY.
AT 205 BROADWAY, FOR \$1 PER YEAR.

AND TEACHERS' GUIDE.

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D. T. AMES, Editor and Proprietor.
B. F. KELLEY, Associate Editor.

NEW YORK, MARCH, 1883.

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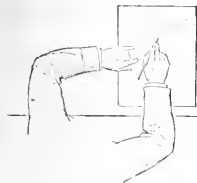
LESSONS IN PRACTICAL WRITING.

No. X.—BY HENRY C. SPENCER.

Copyrighted, March, 1883, by Spencer Brothers.

The two greatest inventions of human ingenuity, are writing and money; the common language of intellect and the common language of self-interest.—MILDEAU.

The accompanying cut represents the partial left-side position for writing; sometimes called the accountant's position, because adapted to writing on books that cannot, conveniently, be placed obliquely upon the table as we may place paper.



The cut also suggests the proper position for writing on a blackboard, which requires that the left-side be turned partially toward the board to secure the proper slant of letters. The left arm and hand are used to steady the position of the writer. A chalk crayon, however, is not usually held like a pen, or pencil; the writing end is held between the ball of the thumb and the end of the first finger,

while the main portion passes obliquely across the palm of the hand.

BLACKBOARD PRACTICE as an aid to the mastery of practical and ornamental penmanship, we earnestly recommend. If the learner has not the use of a blackboard, he can, at small cost, obtain a flexible blackboard to hang in his room, from the supply department of THE PENMAN'S ART JOURNAL.

We have received, from a prominent State Normal School, a quantity of specimens showing the progress made by a class in writing, in a course of lessons where a part of each lesson required practice on the blackboard, and the improvement uniformly made by the pupils is remarkable. We have reason to believe that the blackboard practice was an important aid in producing such highly gratifying results. It is of especial use in educating the eye to a proper appreciation of forms, and the character of the consecutive strokes which compose letters and words.

MOVEMENTS.—In practicing the larger-sized capitals, two ruled spaces in height, employ the whole-arm movement freely; next, make them one and one-half ruled spaces in height, using the forearm movement, which is the whole-arm movement modified, by allowing the muscle of the forearm, near the elbow, to come lightly in contact with the edge of the desk; next, write the capitals eight-ninths of the ruled space in height (medium-ruled paper), with combined movement, in which the fingers slightly assist the forearm. In each of these movements the mind should be directed to the shoulder as the centre of motion, and the writing speed should be gradually but surely increased, from moderate to highest degree of rapidity practically attainable, aiming, always, to produce the standard forms. He who aims at nothing hits nothing. Aimless practice is worse than useless; it is injurious to mind and hand.



COPY 1 introduces the reversed-oval, which is the distinguishing feature of fine capitals, called the reversed-oval letters.

In forming this oval, the direction of the movement is upward—the opposite of that which produces the direct-oval, or capital Q; hence, the name, *reversed*-oval.

The square is an aid in securing the proper slant and width of this oval. The loops at base of exercise facilitate continuous movement, round and round in same oval. Dwell upon this exercise until freedom, ease and good form are secured.

The correct slant of a reversed-oval letter may be readily secured by making a light, straight stroke, on main slant, and then striking the oval around it. Observe the shade. How does it increase and diminish? Where is it broadest?



COPY 2. The small loop of Z is on the slant of the lower part of right side of oval; aim to make the long loop on main slant, and, in the whole-arm practice, extend it one and one-third ruled spaces below base-line.

Left and right curves in Q cross each other, closing the oval at base; loop is hori-

zontal. Be careful to make the fourth stroke of W a left curve, and not its opposite, nor a compound curve. How many shaded strokes in each letter?



COPY 3. The capitals are here presented practical size. Width of reversed-oval, measured at right angles to main slant, one and one-half u-spaces; third stroke of X, descending, touches shaded oval at middle height; make it a true curve; there is a tendency to make an angle at point of contact with shade, making the letter look like a K. Strokes: left curve, right, left, right.

Caution: Do not begin the reversed-oval with too slight a curve, nor leave it too much open at base, producing a horse-shoe form.

Pen on the wig! sweeping down on the right, in the air, and upon the left on paper, to produce full, free left stroke in reversed-oval, as it forms the prominent part of this large family of letters.

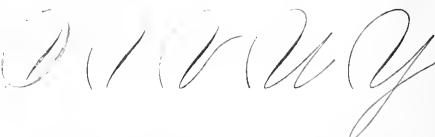
Capital W. Oval same as in X; width across top from oval to angular joining, one and two-third u-spaces; width between angular joinings at base, the same; narrow spaces at middle height, equal; final curve, two-thirds height of letter. Strokes: left, right, right, left, left.

Capital Z. Make the oval as in W; small loop, one-half i-space in height; width of oval turn, from base of small loop to crossing of long loop, one u-space; width of long loop, one-half u-space, full. Be careful to make oval and long loop both on main slant. Strokes: left, right, left, right, left.

Capital Q. Reversed-oval, same width as in Z; right curve descending, crosses left curve near base, and passes one u-space to the left; horizontal loop, narrow, and one u-space long; compound curve, crosses both curves of oval. Strokes: left, right, compound. The monogram, which embraces W, X, Z, Q, is presented for study and practice.



COPY 4 affords practice upon words embracing capitals that have just been taught separately. The X and Q join readily to small letters that follow; so will the Z. Would suggest more extended practice on these letters. The name of a Buckeye farmer, Xenophon Quilton, is a good one to write; Washington, another; Zimmerman is an excellent combination for free practice. Many others may be thought of in this connection and written, for improvement.



COPY 5. In this copy the reversed-oval is modified to adapt it to the V, U, Y. See how the shaded stroke is brought down on the main slant on the right. It is compounded in nearly equal parts as to length, of right curve, straight line and left curve. How does the shade increase and diminish? Practice this copy thoroughly, then pass on to the next.



COPY 6. These letters depend upon the reversed-oval for their top portion; but the width of the oval is slightly reduced, and the opposite curves cross under the base line.

If you wish to be represented by a good-looking form—and who does not!—give special attention to capital L. Many excellent writers form it with but two strokes, omitting the final left curve.

It is necessary in these letters, I J, to make first third of upward left curve, full! full! so that right curve descending will cross it above point of beginning. Observe position and form of shades!

Copy 7 brings us down to the practical and most useful size again.

Capital V. Reversed-oval one and one-third; final curve two-thirds height of letter, Strokes: left, compound, compound curve.

Copy 7

Capital U. Reversed-oval, straight line as in V; distance between shaded stroke and straight line, one space, full; height of straight line two-thirds of letter. Strokes: left, compound right, straight, right. Only one shade, mind.

Capital Y. First four strokes same as in V, finish with loop, like small y. Strokes: left, compound, right, straight, right, left.

Work up the monogram, capital I. First or simple form: width of loop, one u-space; crossing of curves one-third i-space above base; distance between curves on base-line, one u-space. Strokes: left, right. Shade lower third of right curve. The second or full form of the I is completed with an egg oval, one and one-half i-spaces high, and two and one-half u-spaces long. Especial attention should be given to the direction and curve of the final stroke.

Capital J. Top similar to I; loop below, one-half u-space in width, shaded on right side. Be sure to give main slant to long down stroke. Strokes: left, right, left. See monogram showing relation of I and J.

Dear Uncle John Sir,

Copy 8. Practice on words. U, Y and J are letters that join conveniently to any following small letters. Write also, *Uncle, Very respectfully, Yours truly, I remain, promise, June, July, January, etc.*

We have undertaken a great deal for a single lesson; but as the lessons are a month apart, the time for practice is ample.

The capitals we present, as most will agree, are plain and simple, and yet symmetrical, in style. The tendency of handwriting, in obedience to the demands of every-day use, is steadily in the direction of simplicity of form. It is not many years since the reversed-oval used in the nine capital letters taught in this lesson was furnished with four strokes, and now it is universally conceded that two strokes much better answer the purpose than did the four.

We warn our pupils against the use of redundant strokes in their writing.

Some of our young people, especially when they have attained free command of hand, indulge in extra curves and elaborated forms of letters, quite ridiculous in business and correspondence, and the Spencerian System is often unjustly held responsible for such eccentricities; when, in short, it condemns them.

In conclusion I would remark that unfortunately the body of professional penmen in our country too often suffers in reputation, because held responsible for the gimcrack productions of exceptionally vain, conceited and illiterate self-styled "professors" of penmanship. Other professions suffer also, more or less, from having unworthy members whose acts they deprecate, but cannot control.

A Talk About Writing.

By PAUL PASTOR.

This is what took place at our lyceum, last week. We had a talk about writing. The subject had been brought up by the card of a writing-teacher, published in the county paper, which announced that he should spend one month in R—, for the purpose of forming a writing-class and instructing all who desired to join it in the beautiful art of penmanship. It was an "off" night at the lyceum. The contestants who had been appointed to take the leading parts in the debate, announced themselves unprepared, for good and sufficient reason, and the President excused them for two weeks. "Now," he said, "let us have an informal talk on some subject of interest. Part of the object of our training here is to fit us for speaking without previous preparation on any subject which may be brought up. Will some member suggest a topic of interest for this evening?"

I happened to have in my pocket the *Courier*, with the writing-teacher's announcement in it, and I stood up and said: "Mr. President, I use by a card in this week's paper that we are to have a course of writing-lessons here in town." I read the card. "Now, Mr. President, and gentlemen, it seems to me that this is a subject which interests us all, and inasmuch as the gentleman who is coming here will depend largely upon the members of this lyceum for patronage and assistance, I would suggest that we bring out, by a talk on writing, the opinions of those present, so that we may know who are in and who are out, and who are in the project of a writing-school. If agreeable to the members of the Society, I will state the question in this form: Resolved, that we believe the possession of a good handwriting to be of the greatest value to

every young man, and that we will support and aid the proposed school of penmanship in this village." The subject was accepted, and also the form of statement. "I will appoint no regular contestants on either side of the question," said the President, "but let each member speak when he chooses and as he chooses upon the subject before me." As I had introduced the matter, I was asked to open the discussion, which I did, as well as I could without previous thought, urging the considerations which I deem it best calculated to support the affirmative side of the question. When I sat down, a young man—son of the village merchant—a fellow of considerable ability, though indolent, who had been away at college for two years, but was now spending the winter at home, for some reason not made public—this young man rose, and said: "Mr. President: I regret that I am not able to do in every respect the opinions of the gentleman who has just spoken. I do not believe that the usual stereotyped hand taught by writing-masters is worth, for business or literary purposes, the time and trouble and money which are required to secure it. I admit that a good handwriting is of value, but I do not think that the best handwriting is taught by following the mind-out-and-dred method. It seems to me that a system which excludes the element of personality in penmanship is not one which we want to be ourselves down to. I look at one of these Spencerian charts, and then at the handwriting of the teacher and the more advanced of his pupils, and I receive the same general impression. The writing is pleasant enough to the eye, is easy to read, but it is formal, labored, and lacks the higher beauty of originality and force. Now I have seen the handwriting of a good many prominent business men. I had a chunk at college who had collected, in a scrap-book, quite a number of scraps of letters and

autographs of well-known men, both in mercantile and literary life. I never saw but one piece of manuscript, of a business man, which was anything like a Spencerian copy-book, and that was the work of a very young man who had succeeded to a large business built up by his father. The father's handwriting was small and condensed, without an unnecessary stroke or an ornament anywhere. It was very plain, but he never looped his V's or shaded his Y's. He wrote with a stub pen, and the lines were as black as night and as straight as a yard measure. All the business men represented in that book wrote differently; their personality came out in strong lines, and one could easily see that they never wasted time patting over a copy-book, or if they ever did, they had gotten bravely over it. I say it honestly, that their handwriting was very beautiful to me than the finest copper-plate script. These men were more so. It had the beauty of adaptability, which is higher than the beauty of abstract form. So with the writing of literary men. I saw sixty manuscripts of American authors in that scrap-book, and not one of them would have been accepted as child's copy by a writing-master. The President of our college wrote a rough, angular little hand, but it looks well on the page, and does a man more good than all the 'Be virtuous and you will be happy' that ever flowed from the painstaking pen of writing-masters upon the copy-sheet of departing youth. Now, Mr. President, I do not propose to start a writing-school, and I do not propose to exert any influence which I may have, either for or against it. The system of writing which is now taught seems to me too uniform and lifeless, and not practically worth the time and money spent in acquiring it. These are the points I wished to bring out."

The young collegian sat down again a perfect estate. I must confess that I felt as though my simply stated arguments had been cast considerably into the shade, and I hardly knew what to say, in case it should develop upon my reply, in the end. I was very much relieved, therefore, when the young principal of the village academy, a college-bred man and a graduate, rose, and said: "Mr. President, as the question is now open, I should like to say a few words by way of comment upon the arguments which have just been advanced. The gentleman has made a very brilliant and forcible plea, but his blows, I think, have been mostly delivered into the air. He claims that the system of penmanship now taught excludes the element of personality. How does it exclude personality? He says that the chart, the handwriting of the teacher and the more advanced pupils convey the same general impression. I challenge him to prove that they are so much alike that one could be mistaken for another. The fact that they convey the same general impression is that which marks them as exponents of a common art; the fact that they are not servile repetitions of one another, as a type is repeated upon paper, proves that they contain originality. If I can distinguish difference in a word or sentence written by one of my pupils from the same word or sentence written by myself, so that I could not mistake the former for my own, then I claim that there is originality in that word or sentence of handwriting in both cases, and originality in every letter and line of it; for it is logic, that what is true of the whole is true of every part. I can distinguish between the handwriting of an advanced pupil and his teacher, between different advanced pupils between different writing-masters, between any two professional or skilled writers in the world, and anyone can do it who has all an eye for the art. Therefore, I claim that there is originality in correct penmanship. There is originality in any two products which are not exactly alike and proved identical. Again, the gentleman who has just spoken, claims that skilled penmanship lacks force. Now, if he will tell us just exactly what qualities constitute force in penmanship, I think we shall find

that the highest form of the art possesses force. For myself, I should think that the qualities of force in penmanship were consistency and legibility; at all events, a handwriting not possessing these qualities is weak, characterless. By consistency I mean, adherence to the same general principles of form. In consistent handwriting the letters are always the same, the letters are formed upon the same general plan. In manuscript pages present harmony. I claim that the present style of correct writing is consistent. Legibility is the other quality of force. A style of penmanship which does loop its V's and shades its Y's, certainly cannot be less legible than one which so far departs from perfect and acknowledged forms as to disregard these points. Add to this the care of the accomplished penman in making every letter completed as well as beautiful, and I think it will be conceded that the artistic form of penmanship, as such, is the more legible. With consistency and legibility, I claim that it possesses force. As to the examples of unventilated, or slovenly, or, if you will, characteristic, handwriting alluded to by the gentleman, I do not think that the description of them strengthens his argument. I, too, have seen some specimens of the handwriting of representative men. Among literary men, Dr. Holland's for instance, and Longfellow's, each a model of beauty and correctness. James A. Garfield wrote a writing-master's hand. As to business correspondence, which is the majority of letters which pass between large and small businesses, if the gentlemen of the Era do not write their own letters, they at least know how they best wish them to appear, for, next to professional pen-work, the business correspondence of this country presents the most beautiful specimens of penmanship extant—clear, clean, running, harmonious script, that one feels more like framing for its own sake than abstracting a message from and then throwing into the waste-paper basket. And as to the argument that it does not require the study of art of penmanship, I think that is one of the chief advantages of business correspondence, young and successful and rising men, de-facto it. Therefore, I think that we ought to support the resolution which has been offered."

The young teacher was warmly applauded as he sat down, and I do not need to add that the question was decided according to the evident desire of the members, in favor of the affirmative.

Scepticism.

The scepticism of the age strikes deep. It asks not merely, is it not only inspired? But, have we a Bible? It not only asks, sometimes whether a miracle is possible; it demands whether the Christian religion is supernatural. It not simply seeks to know whether Christ made an atonement; it inquires, Is there a God? It examines less the question of the doctrine of future punishment than the more fundamental question, Is there a future?

How widespread is this questioning of the corner-stone of Christianity cannot be said with precision. But it pervades, at least to some degree, the educated classes of the community. It is indicated in the papers, in the *Nineteenth Century*, and other magazines. It is evidenced in the popularity of Mr. Mallock's "Is Life Worth Living." It is voiced in discussions in philosophical societies and literary clubs. Of the spread of this scepticism among the rank and file of the community also there can be no doubt. "Materialism," remarks a keen English writer, "has already begun to show its effects on human conduct and on society."—*Macmillan*.

Subscribers who may desire to have their subscription begin with Prof. Spencer's course of lessons, which began in the May number, may do so, and receive the *JOURNAL* from that date until January, 1884, for \$1.50 with one premium.

Some Scraps of History.

By S. S. PACKARD.

My dear Anne:

You ask me to write you a sketch of my life to accompany a portrait which you have decided to publish in your March issue; and you request me, moreover, to forget that I am "Packard, knock full of modesty, and just do him full justice in all the departments of his life's work—as teacher, author, litterateur, and man."

Of course I "hesitate to reply." Almost anxiously would, anyhow. I mean, who isn't suffocated with modesty. There may be exceptions among business college men, but they are exceptional, anyway. I look upon it as a rare opportunity—such a one, in fact, as I have no moral right to throw away. Opportunities are the gold mines of life; and gold mines, to produce anything, must be worked. I will work this even if it produces nothing.

But you have asked of me two impossible things: first, to forget that I am Packard, and next, to do myself "full justice." I cannot forget that I am Packard. I only wish I could. It is the one thing in my life that I am always promptly conscious of. I have often tried to cheat myself in this respect; to forget my personality; to think myself another, with different tendencies and different environments; but always at the wrong moment the same old man turns up, with the same infirmities, the same obstructive elements, the same unreasoning hopes, and the same unsatisfied desires. No, I cannot forget that I am Packard, although I do not forget my name. That was in Cincinnati, more than thirty years ago. I called at the Post-office for a letter, and when the delivery-clerk asked my name the ludicrousness of the request so disconcerted me that, for the life of me, I couldn't think of it, and actually had to take my place at the end of the line and collect my scattered wits. It was a case of temporary aberration. I am occasionally troubled in that way. Sometimes, even, I forget that I am owing a man until reminded of it; and once, I remember, I let my subscription to the JOURNAL lapse until one of those sweet little insinuating postal-cards came to me, like Banquo's ghost, and set me right. I can forget things like this, but it is useless to try to forget that I am Packard.

And as to doing "full justice" to myself, that is quite out of the question. I couldn't do it if I would, and I wouldn't if I could. The fact is, I neither want to do justice to myself, nor to have anybody else do it. This is something that I have always dreaded. Of course I don't doubt that in the long eternity there will be an evening up of things, and everybody will get his deserts. Then I expect to catch it, with officers of your delinquent subscribers; but I am like the boy who was sent home with the promise of a thrashing when his father came.

"Don't hurry, father," said the boy; "I can wait."

Nevertheless, I will do the best I can, and you can print as much or as little of what I write as you choose. Even if you leave it all out—and the portrait, too—your readers won't blame you, nor will I. There was a time in my life when, if I had been told that before I did the editor of a great paper in New York would desire to publish my portrait, and say something about what I had done in the world, I wouldn't have had half the faith in the fulfillment of the prophecy that those sensible people seem to have had in the coming of Wiggins's storm. And if by any means I could have been induced to believe it, I should have been wholly at a loss to remember what the line of human effort would be that should entitle me to anybody's consideration. For there was no divine intuition in the heart of my boyish fashion, nor in the achievements of my boyish life. The most that I can remember of my earlier school-days is that I loved all the nice little girls, and had a fashion of "leaving off head" in my spelling-class. I do remember, too, that I had a genuine admiration—I was going to say "adoration"—

for a new book. And so strong is this sense in me, even now, that the very smell of printers' ink or binders' glue sends me back involuntarily to those "baby days"; and I think of myself, lying upon the floor in the "best room," when the light from the uncurtained window streams in upon the open pages of a new book—one of the rarest things for a boy of those days to hold in his hands.

There was probably never born a boy who, during all the years of his adolescence, had a greater reverence for "print" than had I. Raised, for the most part, in a one-horse town in central Ohio, to which my father, with our family of five boys—him and four girls—had emigrated from Cummington, Mass., in 1833, I had no chance to see or know men of letters. A real live editor I had never seen—let alone an author. Such persons were, in my imagination, beings of a high order, whose feet might possibly rest on the earth, but whose heads were certainly in the clouds. The editor of our country paper—the *Newark Gazette*—which I remember with a close distinctness as I do the *New York Tribune* which I read this morning—was, in my opinion a "bigger man" than Homer Greely ever dreamed of being. There was absolutely nothing he did not know, and nothing in an intellectual way he could not do.

With this prodigy before me I made up

the whole matter that is to me as irreducible as it is unaccountable, and there has been no time since my early manhood that I have not been in some way connected with printing. I ought to have been a great editor or a great author, and I am satisfied that the only thing that has kept me from one or the other—possibly both—has been the lack of ability. Once I thought I was on the way of becoming a magazine publisher, and the few people now living who have not quite forgotten *Packard's Monthly* and "The Wickedest Man in New York" will know to what I allude. I am quite sure, even now, that I struck a genuine thing, and believe that I should have succeeded in making a fair reputation and a good living as a publisher if I had had a little more money and a little more leisure. As it was, I made a stir, and invested a few thousand dollars in a very permanent way.

I began to teach at sixteen, and that, I am sorry to have to say, was forty years ago. "Fifty the sorrow of a poor old man" who has to own up that he is fifty-six years of age!

My first school was in Delaware County, Ohio. I visited the old schoolhouse last summer on my way to the Cincinnati Convention. It stood on the old spot, by the roadside, solitary and alone. In front of it, however, was a honest tree, some eighteen inches in diameter, which had twice been

cut with more than five dollars in my pocket, and no certainty of employment. But I was in the State of New York, with Michigan fevers at my back, and was happy.

I was soon employed as teacher of writing, book-keeping, and drawing in the Lockport Union School. But the little I knew of book-keeping and drawing wouldn't hurt anybody. The smallest head could carry it without producing the slightest cerebral connection. But I did find many another better man has done—I studied and taught, and managed to keep just a little ahead of my pupils, and won an undeserved reputation of being a good teacher. Some of those boys and girls are alive to-day. Some of them may even read these lines and wonder how they could have been so taken in. One of them—a boy of twelve—is now the proprietor of Suller's Business College of Baltimore. He seems to have followed in the footsteps of his old teacher, either from an impulse received at that time or from a conviction of duty which seized him later in life.

While in the Lockport school I attempted the publication of a monthly school-paper, "The Union School Miscellany." It ran about a year. I have a bound volume of the complete edition, and, judging from its literary character, I think it should have been called a *weekly* rather than a monthly.

From Lockport I went to Tonawanda, a thriving town on the Niagara River, between Buffalo and the Falls. Here I published a weekly newspaper for three years, and was as happy as a happy could be. While in this congenial and delightful occupation chance threw me in the way of H. D. Stratton, who, with Bryant & Lusk, had just started the Cleveland Commercial College. I had previously known Lusk in Cincinnati, where he was attending a medical college, and he set Stratton on my track. For a year I resisted the wooing, but it was useless. Stratton was a man who never yielded a point. He had set out to make a commercial college man of me, and he succeeded. Under a general arrangement I took charge of the Buffalo College on the first of September, 1856, about as poorly qualified to run a business school as any tramp could be. To be sure, I wrote a fair hand—not Spencerian—and had a smattering of book-keeping and arithmetic; but I have often thought that if Stratton had known how really ignorant I was of the science of book-keeping he would as soon have thought of recommending me to fill a Buffalo pulpit as of engaging me to conduct the second link in his great "International Chain of Commercial Colleges." But the best part of it was that I was as ignorant of my ignorance as Stratton was. If I hadn't thought I could do the work in a creditable manner I surely should not have undertaken it. I tremble now when I think of my temerity; but I wonder still more that I got along somehow, and nobody seemed to know what a humbug I was. But hopeful as I was of myself, I did not long rest ignorant of my own shortcomings, and I determined to master book-keeping in the shortest possible time. The text-book used in the school—or rather the book of reference, for we made a virtue out of using no text-books—was Thomas Jones's Book-keeping. It was the first philosophical treatise on the subject that I had seen. I had used and tried to understand Crittenden, and Harris, and Marsh, and Fulton & Eastman, and Duff, and several other authors whose names I do not now recall, but from none of them had I got an inkling of the real science of book-keeping.

Thomas Jones was to me a revelation. In his crisp, logical method of stating propositions, his presentation of the two aspects of double-entry, wherein effort always followed cause, and cause always preceded and produced effect. I saw, as it were, the heavens opening, and the angels of God descending. The whole subject of double-entry book-keeping seemed to flush upon me like a vision; and although my thoughts were necessarily crude, and my generalizations often extravagant and wide of the



S. S. PACKARD.

my mind, at the age of twelve years, that I would be an editor as soon as I became a man.

About this time an advertisement appeared in this same country paper for a boy to learn the printer's trade. It caught my eye, and I answered it at once—that is, I wrote the letter to him; but, as it would cost ten cents to send it by mail, I had to wait until I could send it by private conveyance.

The first man that bawled a load of wood to town carried my letter. I got an immediate reply, with an offer of the place—namely, very near running away to accept it, as my father refused to let me go. I think I never quite forgave him for it, and even to this day I look upon his decision as a well-nigh but unwarrantable blunder. I got a mild revenge, however, in having a "piece of poetry" published in the paper a few weeks after. It bore my initials, and my revenge was in seeing my father's eyes stick out when he read it. I am sorry to say that this "piece" has never appeared in any collection of American poetry.

I was never in a printing-office, and never saw a movable type, until I was eighteen years of age; but my reverence for printing and printers, and printing-offices and printed pages, which began long before that, continued to grow and has grown without a break to the present day. There is a glamour about

struck by lightning, but, in the language of Daniel Webster, was "not dead yet." I plucked that two with my own hands—and a little assistance from the boys and girls—forty years ago next month.

In 1845 I went to Kentucky to teach writing. I remained there a little more than two years, when I was called to Cincinnati by "Father Bartlett," the pioneer of business colleges, for whom I taught writing for another two years. I don't think I was ever much of a writing-master, and I am sure I never liked the business. Bartlett, however, thought I was a prodigious chap, and used to blow me up with all his lungs. He even has a kindly remembrance of me to this day, and trusts me with the fond affection of a father.

I married in Cincinnati in 1850, and in July of the same year I moved with my little wife to Adrian, Mich. Here I taught writing in the Union School until I was stricken down with malarial fever, which followed me and kept me on a low diet of health and funds until I got discouraged and disgusted, and left for the East.

I landed, with my wife, and ten months' old baby, at Lockport, N. Y., having come by canal boat from Buffalo, on the nineteenth day of November, 1851. I was barely able to walk—was pale, emaciated, and weak—a stranger in a strange land,

mark, the germ of the matter had found a lodgment in me, and I knew it could be nurtured into a lively plant.

But, after all, Stratton cared more for my literary help than for my ability as a teacher. He had conceived of a "chain of colleges," and he not only wanted teachers, but writers—those who could put his ideas before the public through the columns of the newspapers, and through books and circulars. This was engaging work for me, and opened up to my imagination great possibilities in a chosen field.

Said he: "With Bryant to hold the points when taken, and you and me to deploy the pickets and plant the standards, we can soon have the entire country invested and every stronghold in our power."

In November, 1856, we went to Chicago, and together opened the "Chicago link." Stratton did the outside work, while I managed the school, and wrote editorials for the local columns of the daily papers, for the insertion of which we agreed to pay ten cents a line—one-half in tuition—represented by scrip—and the other half in cash. It appeared to the outside world that the daily press of Chicago was very favorable to the new enterprise—which it surely was. The young men of the city and of the surrounding country deputed those fervid editorials, and came flocking to our standard. The two competing schools were those of Judge Bell and Uriah Gregory. Bell had been established about six years, and had a fine school. Gregory was of a more recent importation, but had the religious advantage over his opponent of opening his school with prayer. He did not seem to be greatly troubled about Bell, but the incursion of Stratton into the domain, with a link of the "great international chain," quite put him to his trumps. He at once made successful overtures to R. C. Spencer to come into the fight, and together they opened the "Spencerian" campaign. Whether or not Robert assisted in the devotional part of the work is not known to this historian. It is known, however, that Stratton accepted the Spencerian challenge, and at once sent for the author of Spencerian Penmanship, and the father of Robert, the venerable "P. R.," just before Christmas, the son Robert was with Stratton, in charge of a school of seventy-five pupils, and Gregory was beyond paying for.

From Chicago I came to Albany, where, on the first of January, 1857, I opened the Bryant & Stratton Albany College. In March, 1858, I came with Stratton and Elihu Burritt to New York, for the purpose of opening a college and publishing a magazine. The first step was to attempt to buy out "Hunt's Merchants' Magazine," which, on account of the recent death of the recent proprietor, Frowman Hunt, was for sale. Two obstacles stood in the way, however: first, too much money was asked for it, and second, we had no money to invest. So instead of buying a goodwill we proposed to make one.

The magazine was started, and christened "The American Merchant." Bryant & Stratton were the publishers. I was the editor, and Elihu Burritt was conductor and special contributor. This unique publica-

tion lived about two years, but was never a very vigorous child, and its last days were somewhat piteous. Its disease was a combination of literary and financial mismanagement. It simply pined away and died. Nobly keen for certainty when it stopped breathing. The most that I can remember about it at this remote date is that it was finally dead. My impression is that the fact of its death was concealed from or softly brought to the public by merging it into a circular for the new college which was beginning to get a slight foothold. One thing about this short-lived magazine it is pleasant for me to remember. We published in it a portrait and sketch of Cyrus W. Field, just after the laying of the first Atlantic cable. A few months thereafter, when the wire had become dumb, and the public confidence in its success was rapidly waning, and Mr. Field was forced to take hold of his paper business in Beekman Street to save it from the general wreck, he called on me one day with a sample of printing-press in his hands to solicit our patronage. Three months before this really great man had been the centre of interest and admiration

and being the "official" text-book of "the chain," its financial success was assured. While I did not hope to say anything new on this trite subject, I felt it necessary to depart somewhat from the plans of previous authors. In looking over the official statement of one of the State banks, I discovered that it was simply a trial-balance of an open ledger, with the resources on one side, and the liabilities on the other—and that these were equal! This was, indeed, a discovery, and it formed the basis of my whole work. There are a number of the old teachers now living who will remember the commotion which followed this departure from Thomas Jones's classification, and the discussions which grew out of it. Jones himself, who was always one of my very best and warmest friends, used to pity my blindness in not being able to see how impossible it was that the proprietor's account should show a liability—that a man should owe himself, lift himself up by his own bootstraps, as it were; and I pitied him as I did Folsom and others, who had to explain the credit-balance of Stock account as being "the earnings of a previous business."

Rufus Choate's Chirography.

In his very interesting sketch of journalism in the United States, Frederic Hudson, formerly editor of the New York Herald, relates the following:

Horace Greeley was a better penman than either Rufus Choate or Napoleon I. Any one who will compare Greeley's notes with the specimen of Napoleon's chirography in the Lyceum at the Brooklyn Navy Yard, will readily admit this to be a fact. Choate's penmanship was positively shocking. On one occasion he delivered an Address at Dartmouth College, we believe, and two reporters from New York—one from the Tribune and the other from the Herald—were in attendance. Finding that Mr. C. had prepared his Address, they arranged to take his manuscript after he had finished its delivery, and assist each other in making an extra copy for one of the two journals. So they formed a part of the audience, and congratulated themselves on saving the labor that taking stenographic notes of the oration would involve. The last word of peroration scarcely reached the ear of the

most distant hearer before the manuscript was in the hands of the reporters. They looked over the pages of Choate's brilliant eloquence; they turned the pages upside down, then sideways, then corners ways, then all sorts of ways, and gazed at each other in blank astonishment.

Not a word could they decipher. They sought the orator.

"Why, Mr. Choate," said one of the reporters, "we cannot make out a word of your manuscript. What shall we do?"

"Cannot read it!" That's unfortunate," replied Mr. Choate.

"It seems plain to me; but I cannot aid you, for I start immediately in an opposite direction for New York. But let me see; I guess I can help you. An old clerk of mine lives about twelve miles from here. He can read it," and off went Mr. Choate.

The two reporters hired a team and drove over to the residence of the clerk. He read and they took stenographic notes, and succeeded in transcribing New York in time to write out their reports for their respective journals. These reporters, ever after, in asking for manuscript, first carefully inspected the chirography.

The old art of illumination was attested with much labor and expense. To go no further back than the Middle Ages, we find men in monastic cloisters spending a whole lifetime in the ornamentation of one manuscript. Days and months and years were occupied in the elaboration of a single capital letter. All the talent, thought and experience of the artist were concentrated on the title of a gospel, or on a page of the Fathers, and, as he worked in his seclusion, years slipped by and the flight of time was unheeded. Naturally, those who owned such illuminations counted themselves rich men because of that very fact, and even today, a fine specimen of ancient illumination is more valuable far than a four-story "brown stone front" in New York's swiftest "recoils."—Geyer's Stationer.



The above cut is photo-engraved from original pen-and-ink copy created by E. K. Isaacs, of the Normal Business Institute, Valparaiso, Ind.

for the people of two continents, and had rode down Broadway at the head of the largest and most imposing military and civic procession this city had ever witnessed. Now he was simply a business man trying to retrieve his broken fortune through the legitimate channels of competing trade! The conduct of this man under adversity has always been an inspiration to me, and I have often held it up as an example to young men.

The time came at last when it seemed necessary for "The Chain" to have some text-books. Mr. Stratton had already made overtures to Thomas Jones to write a book on book-keeping. I told him I thought he would make an irrefragable blunder to employ an outsider and a competitor to do his work of authorship; that if it couldn't be done "in the chain" the sooner the chain resolved itself into its separate links the better. He at once challenged me to undertake the work, and all unwitting as I was, I accepted the challenge. The running of the New York College was put in Mr. Bryant's hands, and I embarked on the troubled sea of authorship. When I now reflect upon my slim equipment for that work I wonder at the measure of success which attended it. Crude as it was in some of its parts, it was deemed a great improvement on most of the books then in use,

but I have had the satisfaction of seeing my theory of "equal resources and liabilities" generally recognized by thoughtful teachers everywhere, and of knowing that the Bryant & Stratton series of book-keeping has had its full share of favor from the public.

And so I could go on talking to the end of time, but I won't. I don't hope to be known in the future as a distinguished author, or a litterateur, but I would like somebody to remember me as a schoolmaster and a man. It is the dearest of all my hopes that when the earth shall have been shrouded over my mortal remains, and I shall no longer go in and out before the boys and girls of Peck's Business College, I shall still be sweetly remembered by a few loyal hearts as one who tried, while living, to make other lives than his own blessed and fruitful.

The "Hand-book" as a Premium.

We have decided to continue to mail, until further notice, the "Hand-book" (in paper) free to every person remitting \$1 for a subscription or renewal to the JOURNAL for one year, or, for \$1.25, the book handsomely bound in cloth. Price of the book, by mail, in cloth, \$1; in paper, 75 cents. Liberal discount to teachers and agents.

Letter-Writing.

ARTICLE III.
BY D. T. ABER.

In our last issue we presented a model for the construction and arrangement of the several parts of a letter, and we closed with some hints regarding penmanship in correspondence. We will now consider more in detail the construction of a letter.

We here repeat, by diagram, the form previously given:

THE SIGNATURE.	
Should be very plainly written. Remember that no context can aid in deciphering an illegible autograph. Hundreds of letters in course of a year, from this cause alone, remain unopened in our own office, and many others from the omission entirely of the name or place. Ladies addressing strangers should make known their sex and condition, as (Mrs.) Jennie Williams, or (Miss) Mary Weed; otherwise, unpleasant mistakes	
HEADING.	
ADDRESS.	
SALUTATION.	
BODY OF LETTER.	
COMPLIMENTARY CLOSING.	
SIGNATURE.	

THE HEADING

Should commence sufficiently to the left of the middle of the sheet to leave room for the name of the place and date on the heading, viz:

VALPARAISO, IND., March 1st, 1883.
or,
VALPARAISO, IND.,
March 1st, 1883.
If writing from a large city, the street and number should be specified, thus:
205 BROADWAY, NEW YORK,
March 10th, 1883.

If writing from a hotel, or institution, the name should be given in the title.

COMPLIMENTARY ADDRESS.

The name and address are most properly written at the opening of the letter, upon the left-hand, thus:

205 BROADWAY, NEW YORK,
March 10th, 1883.
S. R. HOPKINS, ESQ.,
29 Warren Street, New York.

It is the practice of some writers, and advocated by some authorities, to place the name and address of party addressed at conclusion of the letter, upon the left-hand side. We, however, prefer the former method.

THE SALUTATION

Is written to the right, and on line below of the address, and its form varies according to the relations of the parties. In friendly correspondence, the word *Sir*, *Madam*, *Friend*, etc., is preceded by the word *Dear*, which word to business, official, and other letters, is omitted.

THE BODY OF A LETTER

Should commence about two inches from the top of the sheet, or if short, so as to occupy the central portion of the sheet. Each distinct topic should constitute a paragraph. There should be a margin upon the left, of at least one-half of an inch.

COMPLIMENTARY CLOSING.

This, also, varies greatly according to the mutual relations of the parties. In letters of business it is, *Yours truly*, *Yours respectfully*, *Yours very respectfully*. In letters between friends—*Yours very truly*, *Sincerely your friend*, *Affectionately yours*, etc.

THE SIGNATURE.

Should be very plainly written. Remember that no context can aid in deciphering an illegible autograph. Hundreds of letters in course of a year, from this cause alone, remain unopened in our own office, and many others from the omission entirely of the name or place. Ladies addressing strangers should make known their sex and condition, as (Mrs.) Jennie Williams, or (Miss) Mary Weed; otherwise, unpleasant mistakes

HEADING

SALUTATION.

BODY OF LETTER.

COMPLIMENTARY CLOSING.

SIGNATURE.

might occur in addressing a reply.

SUPERSCRIPTION.

Much of taste and habit is displayed in a superscription of a letter. It should be plainly written, and complete. The name, nearly central upon the envelope; place below, and to the right of the center, county and State, still below, and to the right, thus:

BUSINESS CARD.	
NAME.	
CARE OF.	PLACE.
COUNTY.	STATE.

In directing a letter it is customary and proper to make use of some title before or after the name, as Mr. James Johnson, or James Johnson, Esq. Only one title should be used. Where a letter is not sent by mail, but is taken by private hand, it is customary to place upon the lower left-hand corner—Politeness of Mr.—, or Courtesy of Mr.—. If a letter of introduction, in the same position, the name of the person introduced.

HONORARY TITLES.

Every person of whatever degree is entitled, respectively, to the appellation of Mr. (master), Master, Mrs. (contraction for mistress), or Miss. With persons occupying a high social or professional position, the prefix, Mr., may be omitted, and the customary title belonging to their respective positions may be used. For the legal profession, Esq. is the proper title; for high official and legislative positions, the title of Hon. for honorable is prefixed. Members of any profession should be addressed by their appropriate professional titles, as Prof. for professor; Dr., or M.D., for doctors. The following are the professional titles in use in this country:

James Blackstone, Esq.—Attorney at Law.
Dr. Charles Medicine, } Doctor of Medicine
or Charles Medicine, M.D. }
Rev. James Goodman, D.D.—Doctor of Divinity.
Rev. (or Prof.) James Wise, LL.D.—Doctor of Laws.

It. Rev. John Priest.—A bishop.

Rev. James Minter.—A priest, or minister, of any persuasion.

Prof. James Wise.—Professor of art or science.

OFFICIAL TITLES.

His Excellency { The President, Governors, and Foreign ministers.

Honorable { The Vice-President, Heads of Executive Departments, State and National Members of Congress and State Legislatures, Lieut.-Governors, judges, and mayors.

Officers of the army and navy should be addressed according to their rank.

One title only should be prefixed to any name, as Hon., Dr., Rev., Prof.; but as many may be addressed as a person is entitled to use, as A.M., M.D., LL.D., or D.D., LL.D., etc. Where persons are addressed in the plural the proper title is Messrs., which is a contraction of the French word Messieurs. To unmarried ladies it would be Misses; married ladies, Mesdames.

(To be continued.)

Educational Notes.

[Communications for this Department may be addressed to B. F. KELLEY, 203 Broadway, New York. Brief educational notes solicited.]

At least 7,000 American students are in German Universities.

A member of her Class of '53 has just made Yale College a present of \$60,000.

There are 1,493 students now enrolled in the various departments of Oberlin College.

The study of Latin has been made compulsory in the high schools of Charleston, S. C.

Brooklyn has sixty-six public schools, 200,000 scholars and 1,343 teachers. There are, besides, about 25,000 pupils in private schools.

Miss Edith Thomas, daughter of Professor Thomas, of Johns Hopkins University, has recently received the first degree of Ph. D. ever granted to a woman by the University of Zurich.
— N. O. Christian Advocate.

In California about 120,000 children were in school last year, while about 50,000, who should have attended, did not do so.—Public School Journal.

Miss Kittie Hoyt, in California about 120,000 children were in school last year, while about 50,000, who should have attended, did not do so.—Public School Journal.

Many students have been imprisoned in St. Petersburg for expressing doubts of the administrative ability of Count Tolstoi, Minister of Public Instruction.—N. Y. Witness.

A note from Whittier, the poet, who is a trustee, is published, in which he expresses his hope that the "noble old institution" will be open to women—a measure, he says, "which I feel certain would redound to the honor, and materially promote the prosperity of the college."—House and Home.

The Fourth Annual Report of the Superintendent of Public Instruction of the Territory of Montana, just issued, shows that there are in the Territory, 189 schools, 191 teachers, and 6,054 scholars. In regard to illiteracy it stands very well, coming just after New York and Pennsylvania, and just before Indiana, Vermont and Massachusetts.—N. Y. Tribune.

EDUCATIONAL FANCIES.

"School Tax."—Does he mean large-headed ones, such as the teacher sat down on?

Give the miser a knowledge of the mathematics and he will cipher more.—N. O. Pineyane.

Professors: "If you attempt to squeeze any solid body it will always resist pressure." Class smiles and cites examples of exceptions which prove the rule.

At one of the schools in Cornwall the Inspector asked the children if they could quote any text of Scripture which forbade a man having two wives. One of the children eagerly quoted in reply the text, "No man can serve two masters."

Many a boy has declined at school Class Sumner's famous speech in regard to the old battle-flags. There is one sentence in which the orator, referring to the fallen soldiers, exclaims, "Let the dead man have a hearing!" We remember listening to the rendering of this piece by a youthful aspirant for oratorical fame before an audience of select visitors. Imagine the horror of the teacher when, in stentorian tone, the boy cried out—"Let the dead man have a hearing!"

"Don't you have any schools here?"

"Had a kind of school here last chowder season, but the teacher was two willing."

"How so?" "Oh, some of the blue fathers asked him if he thought the world was round or square, and he said 'well he was out of a job, he'd teach her round or square—just as the school-board wanted it taught. Said it was innamortal'—N. Y. Star.

Inquirers

FROM VARIOUS PARTS OF THE COUNTRY.

By C. H. PEIRCE.

1. "Do you think that, in a few months, I could improve my penmanship sufficiently to enable me to become a successful teacher of the art?"

This question takes the form of an assumption, with a very large percentage of the intelligent of this day and generation. There is, to say the least, no logic embodied in it, and with its common construction is utterly void of sense. To presume that one capable of writing even a good hand can teach well, without proper training, is just as preposterous as to suppose that a good singer is necessarily a good composer.

Questions of an analogous character may serve to determine a proper answer. Because any one can write well enough to display even superior ability, does not indicate teaching-power beyond mediocrity. The ability to write, and the ability to teach, are as far apart, literally, as it is possible to conceive. A good writer may be a good teacher; an excellent writer may be an excellent teacher; a superior writer may be a superior teacher; an excellent writer may be a poor teacher; a superior writer may be a poor teacher.

It is only in isolated cases that the two harmonize. We, then, must conclude that, in nine-tenths of cases, preference is given to one or the other, and that the power to execute is by far the all-absorbing question. Is this just? Is it right? Is it proper? Look to your laurels, and if it is your ambition to enter the teacher's profession, make the science of teaching the leading feature. Normal schools are established all over the land to meet the demand that Princeton, Harvard or Yale fail to supply.

To learn to write with mathematical exactness is truly a secondary consideration. Young men and women do not study their best interests when they give their entire time to executive ability. To be able to impart instruction upon scientific principles that are progressive, to gain the confidence of pupils and students, to win respect and esteem, and establish yourself thoroughly and effectively with a scrutinizing public, is the labor of a varied experience, based upon details which are readily gathered from an experienced teacher.

While it is possible for one to become a good teacher with but little assistance, the majority will do better, everything considered, to profit by the mistakes of the coe, and thus shorten the road to success. The answer to the original question is: You can improve your penmanship very materially;

you can get teaching-power; but I cannot promise that you will be successful.

2. "Do you think that I can learn to write a good, neat and elegant hand, with proper application, when I possess a very large hand and fingers?"

Yes; a large hand and fingers are not detrimental to the acquisition of the highest order of execution. A small, or very small, hand is objectionable, and in many cases has worked disastrous results. While you have no choice in the matter, you must be content. I have no, however, to congratulate you upon one of Nature's blessings, viz., a large, strong, healthy hand.

P. S.—I trust that it corresponds with your heart and brain.

A Modern Prodigal Son.

By MARY E. MARTIN.

A large schooner had just been securely lashed to one of the lower docks in New York when a boy of fourteen stepped from

The bootblack saw that the boy was in earnest. "Give us your hand on that; you have got fight in you, if you did come from the country." There was a genuine look of respect in the bootblack's face for this boy who was so ready to fight.

"How did you know that I was not from the city?" asked the boy.

"I knew it the minute you butted into me that way. Going to visit friends in the city?"

"No," said the boy; "to tell you the truth, I have run away from home, and I am not going back again."

The bootblack gave a prolonged whistle. "Run off, have you! Well, where are you going to stop? I suppose you have got plenty of money."

"No," answered the lad; "I haven't got but fifty cents left."

"You had better go back home," advised the bootblack.

"Never," said the boy, proudly. "I am going to make my own living."

As he walked along, how he wished he had learned to write well. Now he had no time to learn; it could not be secured in a moment. "Oh, if only I had not idled my time away when I was put to writing! Now I might have written well." Well, he might have wished it—he would have been saved by it from sinking into the wild arid life that afterwards came to him.

It was getting well on in the afternoon, and he had grown more than hungry. He had eaten nothing that day, and the long walk made him feel almost famished. He had felt like eating in the morning, but put the money back in his pocket, fearing it would not last long. Now he could resist no longer, for he was just in front of a window where everything was displayed to tempt the appetite. He went in, and ate as only a hungry boy can. What was his astonishment when he asked for the bill! The man said: "Fifty-cents." He left without a cent, and not a friend in that large city. At the appointed hour he made his

her. The day before, the father, Mr. Steadman, had severely punished the boy, and as time proved, very unjustly. He was a man of ungovernable temper—stern, and unrelenting at all times. In vain the mother pleaded to him to go in search of the boy and bring him back. "No," he would answer, "he will soon be starved out, and be glad enough to come back." It was this spirit that had finally driven the boy to the step, and now that he had taken it, he had all his father's will, and would not go back—no matter what happened. The mother did all she could to find her boy, but in vain.

After four years of street-life, Billy, as every street-boy called him, was a tall boy of eighteen. His best friends would not have recognized in him the neatly-dressed boy who stepped from the schooner four years before. Although he was so tattered and torn as most street-boys, yet he had never caught up their vices. He had learned to love this wild, free life; yet, at first, con-



The above cat was photo-engraved from an original pen-and-ink specimen executed by D. H. Farley, professor of penmanship and book-keeping at the State Normal School, Trenton, N. J.

her deck. He had a noble, manly face, and his eyes had a fearless look as they sought yours.

"I hope you will have no trouble in finding your way home," said one of the men, as he patted him kindly on the shoulder.

"I don't think I will," answered the boy; but he had a terrible homesick feeling, as he walked on up the street. The noise and confusion annoyed him so that he was tempted to go back and tell the man his true story. On second thought—no, he would never give up now. On he went up many streets, until he was far up into the city. Suddenly, as he turned a corner, he ran squarely against a boot-black—a boy near his own age. The collision was so sudden that one boy rolled one way and one another.

"I say, country," said the bootblack, jumping to his feet, "don't try any more of your goat-butting on me. You must have practiced that with Billy himself. I have a good mind to give you a good thrashing for that."

"You know I did not intend to do it," said the other; "but if you won't fight, I am ready."

"Not so easy done as you think, my boy; but I'll help you all I can."

"Where do you sleep at night?" asked the boy, beginning to be anxious about shelter.

"Sometimes in a doorway; often under a box; but if it is very cold I go to the News-Boy's Lodging House; but I'll meet you here at five this afternoon."

They parted in front of a building so large and so well known that the bootblack knew that the boy would not miss it. The neatly-dressed lad went on, into every store where he thought a boy could be wanted.

In some, he was turned off with scarcely an answer; at others, he was told they wanted a boy but he must write a good hand. Once when he thought he had certainly secured a place (it was in a small store), and the owner was pleased with his looks, but said: "Let me see your handwriting." The man tossed the paper back with disgust when he saw it. "You will have to write better than that, my lad, if you ever expect to get a place in a store." Sick and disheartened, the boy turned from one place to another; but this cry always met him: "We have no use for a boy who does not write well."

way to the spot where the bootblack had said he would meet him. He was there before him, and, as the boy came up, he called out: "Say, Billy, have you made your living yet?"

"My name is not Billy," said the boy. "Why do you call me so?"

"You hint so well that I intend to call you Billy."

And Billy was the name that he was known by in all the years that he staid with these street-boys.

In a town, some distance from New York, there was a house of a merchant. It stood a little way from its neighbors, and had an air of seclusion; at the same time there was a certain grandeur about both house and grounds. The family were seated at breakfast, when the servant, sent to summons the only son of the family, came back to dress, and he was not in his room and could nowhere be found. Still the family were not alarmed, but finished breakfast before a final search was made. All search was in vain, and they had come to the conclusion, before his mother picked up a few lines, written to her in a cramped hand, saying that he had run away, but was sorry to leave

science troubled him; and ever and often in his dreams his mother's face would come before him, and he would half determine, as he arose from some hard bed, that he would go back to her; but it was put off, until conscience troubled him no more.

One morning, as he was at the depot that he might dispose of some remaining wares that he had for sale, a handsomely-dressed young man, very little older than himself, came from a train, and, walking up to Billy, said: "Will you take my satchel and show me the way to No. ——— Street?"

As Billy had just concluded his sales, he condescended. They walked together, and the longer Billy looked at the young man the more certain he felt that he knew him. At last he knew that it was his old playmate, the minister's son from his own home. He looked at this young man, so handsomely-dressed, and for the first time he realized what he had lost. At what a disadvantage he had placed himself by his own act! All this rushed over Billy as he walked along, and from time to time cast stolen glances at his playmate, and thought, with a horrible revulsion of feeling, that he was now his paid servant, and, probably, he would not

have him for that if he knew who he was. There never came over Joseph, in Egypt, a greater longing to know from his brethren than came over Billy to know if his parents were still alive. His street-trading had not been in vain, so he, by question, determined to find out. As they walked on, Billy pointed out objects of interest to the stranger, and, finally said: "But you will have time enough to find out all about the city if you intend to stay very long."

"I am going to a business college, and intend to make my home here for some time."

"Where is your home?" boldly asked Billy.

The young man named the very town which Billy came, and his heart bounded at once hearing the name called. Some close questions on Billy's part caused the young man to speak of his school-life in his native town, and he ended a remark by saying—"But I have never been so attached to my schoolmate as I was to Clarence Steadham."

Billy had to turn away his head to hide the tears. His own name—there they did remember him! He had thought himself long ago forgotten. As soon as he could recover himself, he turned, and said: "Why did you not persuade him to come to the business college with you?"

"He is dead," said the young man; "or, rather, his friends all think so. He ran away, and we have never heard from him."

"Would you care anything for him if you were to meet him now, and he was poor?" Billy asked, looking wistfully into the young man's face.

"Indeed, I would care just as much for him as ever I did! But I fear I shall never see him again."

Billy's heart bade him make himself known, but his pride was all gone, and he said to himself—"not in these rags!"

Billy went to the street and number with the young man; was paid, and went back, but with a repugnance for the life he was leading that amounted to horror, and with such a yearning for his own home. He could not pass a newspaper building, he went up the stairway and sat down in a dark corner and cried as if his heart would break. Stout boy as he was—almost a grown man—his very frame shook with his sobs. How he longed for a better life—for one freed.

It was just here that a reporter, coming out of an office above, found Billy. Of all unusual sights to see a don't-care street-boy of his size, crying. The reporter looked on, astonished at first, then, kindly lifting the bowed head, said: "What can I do for you, my boy?" He had unconsciously chosen the very form of speech that was most consoling.

In broken sentences, Billy told his story to the reporter: Of his father's harshness, his own willfulness, and how he had run away. At first, trying to keep up, then gradually sinking to what he was.

The reporter said: "Why don't you go back now? I will get you a ticket."

"No," exclaimed the boy; "not in these rags."

"Well, let me try to get you some employment?"

"But I cannot write," said Billy; and the old horror came back of how he had been repelled from every place because he could not write.

"A boy your size, and cannot write!"

"I could write a little," said Billy, who left home, but I cannot do much at it now."

The reporter hesitated just a moment. Should he take the trouble to help this boy? The city was full of just such cases. There was only for a moment that he hesitated; then, turning to the boy, he said: "I will teach you to write."

The boy looked up in surprise, and with an eager, hungry look, said in half astonishment, half adoration: "You teach—me—to—write!" For this seemed to the poor

outcast as the only barrier between him and a respectable life—and that there could be one person who had the power, and was willing to put this magician's wand in his hands, seemed impossible.

"Yes," said the reporter, "come with me up into the office." There he explained to Billy that he might have the use of a desk that the reporter owned, and placed everything that it Billy would need for writing. He did not stop here, but bade Billy wait for him for a few minutes. When he came back he told Billy that he had secured a place for him in the building at so much a week, and that he could sleep in one of the rooms upstairs. Billy could hardly believe that all this was done for him; but a warmer-seated fraternity than printers ever exhibited, as he found found when the reporter came back and handed him a small sum of money raised for him. It was sufficient to put him in neat clothing and keep him until he could draw his first week's salary.

The young man now worked with a will: he had an object in view; he must go back home, and see his mother. Yet nothing could he do until he had learned to write. He was a handsome, fine-looking young man, and his heart put on his new attire—so thought the reporter often, as he watched him, while trying so hard to learn to write. The reporter was not satisfied with simply teaching him to write, but as Billy would not return home until he had made a living for himself, then the reporter determined he should be a true penman. He stimulated the young man by constantly holding before him what a high point in penmanship might be reached: showing him beautiful specimens of writing, and opening to the young man such beauties in the art that he who has only thought of it as a passport to securing a position was charmed, and would not be satisfied, until he, too, had accomplished this. It took months to do what the reporter wished, and at what the young man aimed. He had also been preparing himself, through books, for the position he now hoped to get. Being in this office had been a great help to him; for if a young man cannot be in school, then no better place can be found for him for improvement than a printing-office.

One morning the reporter came in and touched the young man on the shoulder, and said: "I have found you a fine place, my boy."

He went into his new position—not Billy, the street-boy, but Mr. Clarence Steadham. Some months after, the reporter, as he stood by the young man's desk, in the large house of ——— & Co., said: "Do you think of going home now?"

And the young man answered, "Yes, but not yet."

A short time brought him the success he wished. So, hiding the reporter good-bye, he started on his way over the distance that was between him and his home.

It was autumn when Clarence Steadham returned to his home—autumn, and a great group of reddening oaks and purple grapes. A soft afternoon-light rested over the little town as he reached it. The hills stood out more distinctly in the fading light. The sun was sinking lower and lower, and was almost down as he crossed the little rustic bridge and laid his hand on the latch of his own gate. His steps halted here as they should have done within? Was it too late? Had he not been coming too long? These are the questions that haunt him as he lifts the latch and passes up the walk. A servant admits him as he rings, and he passes on to the sitting-room steps out. He has no need to be shown the way. How he has romped through that hall when a boy! Nothing is changed; it only seems last night that he stole out of that door, his heart hot with anger against his father. He opens the door of the sitting-room; his mother does not see him, but sits, gazing sadly and wearily into the fire that has just been kindled upon the hearth. How his heart smites him as he looks at her careworn face, and knows he has caused it all.

He goes farther into the room, and, as his eager longing not to lose one glimpse of that dear face, he stumbles against a chair. She looks up now, and prepares herself to meet a stranger. One look more—"can I help it?" "Yes, it is I." And her face is glorified with glads of intense love as she cries out—"Clarence, my son, my son!"

He clasps her close, and murmurs: "Can you ever forgive me, mother?"

"Forgive you, my son? You do not need it!" Mrs. Steadham drew her son to a chair beside her, and watched, with eager interest, the changes that time had made in his favor. Not in his first hour of renewed affection did Clarence tell his mother all of his story; but so busy had they been in conversation from that instant when they heard common footsteps, and which Clarence knew were his father's.

Mr. Steadham entered the room, and Clarence saw that he had grown old rapidly, and carried his sorrow in his face. He knew his son in an instant, and, in a voice that sounded like a thank-offering to God, he went up to Clarence, and, holding out his hand, said: "My son, I am glad to have you back."

There may not have been killed the "fatted calf," but there went up deep rejoicing from that household that night. Clarence Steadham's experience was of great value to him; and, after the first days of home-coming, his father persuaded him to come into business with him. He had long wished this, and the clear insight that Clarence now possessed for business was what his father lacked, and felt the need.

The Peircean System of Penmanship

AND METHOD OF INSTRUCTION IN PUBLIC SCHOOLS.

Continued.—Article VI.

BY C. H. PRICE, OF KOKUK, IOWA.

So many charges have been given the "Jury," that I would not be surprised if some would be forgotten and thereby impair the rulings of the "Court." If, however, there seem any inaccuracies, mysteries or inconsistencies, no pains will be spared to satisfy any reasonable inquiry.

It might be well, just here, to embody in direct instruction, what has been given in a general way through preceding lessons.

Programme "A" is made up of eleven distinct classes of instruction. Under each class is found so many parts, and each of these parts constitutes a copy, and each copy is to be passed, singly, by one or more efforts, according to the "Rules Governing Class-Work" in copy-book or in October Journal, 1881. For example, a pupil is making a figure 4 for the first time in the present course of lessons, five or ten lines (per agreement) have been made and the work is ready for criticism. The teacher finds it carefully done, so he may do, or done with reference to a wrong impression. Whatever may be the cause, the work must be done again with an honest criticism from the teacher. The next effort of five or ten lines is still unsatisfactory. Again the work must be done over, and again, if necessary, until you are positive the child has done his best, and produced reasonably satisfactory results for his years. Deal honestly, and study the child's nature. The majority of children advance slowly at first, but as their work and judgment increase, so will their progress be accelerated. The result is that generally the number of efforts is diminished with each succeeding class of work. The child having passed the No. 4 next copy and the next, and the next much more readily than if poorly done. Never pass any class of work without having made fair improvement, and this is sure to be the case when the pupil and teacher have done their best, with a systematic course of development applied in each and every case to individual want and requirements.

What is true of the figures is true of the letters.

We now begin No. 5, extended letters with a few, leaving the rest of the class all along the cursive line. A short explanation may, to advantage, precede any class-work. Yes, when pupils are taught to rely upon their own powers, and gain advancement by individual efforts only, each pupil, without exception, will ask the very question that will lead to the earliest and best results. The advancement of any set of pupils is in proportion to the responsibility they bear individually. There is nothing beyond general responsibility when pupils write from copies as prescribed by our leading systems, and why?

1. All are required to write the same copy at the same time.

2. The class being made up of fair, poor and good writers, the results must coincide.

3. The work prescribed cannot be within the ability of all.

4. Personal attention is of but little avail.

5. A failure to understand work gone over.

6. Carelessness encouraged.

7. In case of absence (for any cause) the pupil must omit work or make it up.

8. In case of tardiness, the copies, and often the books, do not tally.

9. In case of promotion or demotion, the present book which is, or is not, suitable is cast aside for another, which may, or may not, be suitable.

10. Grading necessary to awaken interest or compel application.

11. If the grading of copies be systematic, and the pupil thorough, many known causes fail to do the work given, the remaining part cannot be satisfactorily done.

12. When pupils become conscious (and they always do) of an easy mode of getting along, they adopt it at once.

13. Criticisms are made difficult and unprofitable.

14. No work secured out of school hours.

15. The anxiety and worry is thrown upon the teacher.

16. The entire class goes from one page to another regardless of results.

17. Confidence destroyed. First, As to pupils' ability, is not doing good work. Second, In the teacher, because the pupils have failed to reach any satisfactory results.

I repeat it, each pupil must earn his own way and never be allowed to advance, except by his own merit. Every pupil is now working with a will, anxious to pass the next time. There are none so far behind but what have some company, and even with them there is ambition. Now is your chance to show partiality by helping the slow pupils more than to help anyone else; take advantage of it, and you will be counted the best teacher on record.

The work of No. 5, is passed like all others, by one letter at a time—each effort consisting of five or ten lines, as you may decide upon. There will be no unnecessary hurrying, because each one knows that if he repeated, it is not well done the dose will be repeated. One by one the letters are passed until each in turn is ready for words in long letters, which constitute No. 6, Programme "A." As fast as prepared, each notices this class-work the same as all others passed over.

(To be continued.)

The progress of languages spoken by different people is said to be as follows: English, which at the commencement of the century was only spoken by 55 millions, is now spoken by 90 millions; Russian by 63 millions instead of 30 millions; German by 44 millions instead of 38; Spanish by 44 instead of 32; Italian by 40 instead of 18; Portuguese by 13 instead of 8.

Remember, you can get the JOURNAL one year, and a 75-cent book free, for \$1; or a \$1 book and the JOURNAL for \$1.25. Do your friends a favor by telling them.



Answered.

G. W. H., Ingleswood, Va.—How many subscribers shall I send at the full rate of \$1 each in order to get the Common-Sense Binocular as a premium? *Ans.*—Four.

H. B. Seger, Hilland Park, Ill. Can you furnish me the back numbers of the JOURNAL up to last May? *Ans.*—We can furnish all the back numbers except that for June since and inclusive of May.

Subscriber asks us to explain the late arrival of the February number. *Ans.*—Our great anxiety to give him the worth of his money, which led us to undertake more than we could get done in a shorter time, in the way of cuts for illustrations. We hope to do better in future.

J. M. F., Wheeling, W. Va.—When will the Executive Committee fix the time of holding the next Convention of the Business Educators' and Penmen's Convention? *Ans.*—The matter has been informally considered, and the time will probably be the week following the Fourth of July.

J. D. H., Worcester, Mass.—I noticed, some time since, a question in the *Penman's Gazette*, by a subscriber, respecting the period of the Stag and Eagle in the PENMAN'S ART JOURNAL. I believe that there has never been any question respecting their paterfamilias; but there seems to be a grave question as to the creator of a certain Lion, which appears as the month lion for practical writing in Gossell's Compendium; also, in Shuler's Compendium, and in a later work, in which it appears to be about the same, the imprint of one Jones is branded on the beast. Can the JOURNAL throw any light on the ichthyographic pedigrees of the animal? and by the way, is it appropriate to give, as a copy, a picture of a lion, for the month lion in practical writing? *Ans.*—We have our views as to the authorship of that Lion, but prefer not to give them until the returns are all in. As to the last question, we will say, if, in learning to write, you find a lion in your way, you can pass by on the other side, and suffer no harm.

W. E. B., Stanbury, Mo.—As through business life we use the common commercial pen, why not teach with them instead of the finer sorts? *Ans.*—First, it is not a fact that we all use a "common commercial pen" through life, all really artistic and professional writing requires a finer grade of pen. Who can know, when learning, the precise use to which he will put his writing in after life? Second—A fine and more perfectly pointed pen produces perfectly any desired quality of line and shade as well as form of letter, and the pupil and instructor are better enabled to judge of the writing while practicing from the copy. Third—All the copies in the books and on the clips used in most of the public schools are from delicately engraved copper plates, to imitate which requires a fine and perfectly pointed pen. With a coarse, stiff, and often very imperfectly pointed pen the exercises of even the skilled pen can bear little resemblance in his copy, and he cannot therefore judge as well of the merit of his efforts. Fourth—A person having learned to write well, with a fine and delicately pointed pen, experiences no difficulty in afterward using a coarser pen.

Send Cash with Advertisements.

We wish to remind all persons wishing to have advertisements appear in the JOURNAL, that it is entirely useless to send copy unaccompanied with cash, at the rate of thirty cents per line (nine words estimated as a line) for space less than an inch. See rates at the top of the first column of the outside page of the JOURNAL. No advertisement inserted for less than \$1.00.

Sample copies of the JOURNAL, 10 cents.

Valuable Adds to Good Writing.

"The Standard Script Ruler" which places constantly before the writer correct models for all the large and small letters, figures, and, in combinations, the proper scale of size and proportions of writing. They are invaluable to the pupil, teacher, accountant; in short, everybody. The counting-house ruler, fifteen inches long, brass edge, mailed for 30 cents. School ruler, same as above, without brass edge, 20 cents. If you order either of them, you will certainly be delighted with our investment.

"The Portfolio of Standard Practical Penmanship" contains the best and most complete series of copies and exercises for enabling the learner, by home or office practice, to become a good writer, ever published. Mailed for \$1.00.

"The Spencecragh Straight and Oblique Penholder Combined" mailed for 12 cents; two for 20 cents.

"Ames's Hand-Book of Artistic Penmanship," 32 large pages, contains all the



C. L. Martin is now teaching plain and ornamental penmanship at the Normal and Business College at Macomb, Ill.

E. L. Barnett, who has been teaching writing-classes for some time past in the South, has lately returned to his home in Elmira, N. Y.

D. H. Farley is teacher of penmanship and book-keeping at the State Normal and Model School, Trenton, N. J. He is a superior writer and a popular teacher.

Prof. Southworth conducts a special class in penmanship at the Northern Indiana Normal School, Valparaiso, Ind., in which there are about one hundred pupils, all of whom subscribe for the JOURNAL—correct.

W. G. Stossor, Ingleswood, Va., will please accept this number for a number of notes of Confederate money lately received. Any par-

E. K. Bryan's Business College at Canton, Ohio, was lately destroyed by fire. Beside the loss of school-furniture, etc., Mr. Bryan lost a valuable library and the electrolytic plates of a portion of a work which he had in course of preparation on book-keeping. We may not fully balance the account, but Mr. B. is full of liberty to place his sympathy upon the credit side of his gain and loss account.



Specimens of penmanship worthy of mention have been received as follows:

E. H. Remys, Ewins, Texas, a letter.

A. S. Clark, Cambridge, Mass., a letter.

G. W. Shaver, Ingleswood, Va., a letter.

P. B. Shinn, Deer Creek, Ind., a letter and flourish-leaf.

Frank B. Loshrop, South Boston, Mass., a letter executed in a superior business hand.

C. W. Rice, of the Denver (Col.) Business College, a letter.

J. M. Frasier, Business College, Worthing, W. Va., a letter.

T. E. Yumans, card-writer, Saratoga, Ga., a letter and cards.

H. C. Spencer, of Washington, D. C., a letter in most elegant style.

D. C. Dutches, Wright's Business College, Brooklyn, N. Y., a letter.

W. F. Cooper, Kingsville, Ohio, a letter, specimen of copies and capitals.

D. H. Farley, Trenton, N. J., a photograph of skillfully engrossed money.

J. E. Ockertum, penman and teacher, Tell City, Ind., a letter and flourish-leaf.

U. McKee, penman at the Oberlin (Ohio) College, a letter most excellently written.

D. W. Stahl, teacher of writing at the Normal School, Peirce, Ohio, a letter and card specimens.

J. M. Goldsmith, penman at Moore's Business University (Atlanta, Ga.), an elegantly-written letter.

Charles Hilla, penman at the Philadelphia Commercial College, Phila., a letter and set of capitals.

G. W. Ware, Bonham, Texas, a well-written letter, flourish-leaf, and whole-arm capitals, which are superior.

George Spencer, teacher of penmanship and accounts, B. & S. Business College, Detroit, Mich., a letter in elegant style.

C. L. South, penman at Nelson's Business College, Cincinnati, Ohio, a letter, and a list of twenty-six subscribers to the JOURNAL.

Eugene E. Scherzer, Galveston, Texas, photo-engraved copies of two elaborate and well-executed specimens of penmanship.

Chas. A. Etney, Patent Office, Washington, D. C., a photo-lithographic copy of an engraved memorial, which is very creditable.

W. H. Howe, Waukegan, Ill., a photo-engraved copy memorial chart, which is ingenious in its design and creditable in its execution.

R. S. Bush, penman at Carpenter's B. & S. Business College, St. Louis, Mo., a letter and a gracefully executed specimen of flourishing.

H. C. Carter, penman at the La Crosse (Wis.) Business College, a letter and club-list for the JOURNAL, numbering twenty-five names.

J. A. Romall, penman at the Mount City Commercial College, St. Louis, Mo., a letter and a list of thirty-five subscribers to the JOURNAL.

A. M. Palmer, penman at the Cedar Rapids (Iowa) Business College, a letter, set of capitals, and a variety of really superior plain and fancy writing, and a list of twenty-five names as subscribers to the JOURNAL. See his card in our advertising columns.

THE National Pen Art Hall
Cleveland Ohio Feb 3 88
Prof. C. L. Martin
Dear Sir
Enclosed find
an enrollment of Two Hundred and Sixty
Subscribers for the Penman's Art Journal
for one year and a check to pay for the
same
Your Journal is indispensable to a
professional penman, and is worth from
\$5 to \$10 per year to each and every teacher
of Public Schools in the U.S.
Very Respectfully
Yours G. W. Michael

The above letter is photo-engraved from an original letter, written by G. W. Michael, teacher of penmanship at Oberlin, Ohio, on March 26. Mr. Michael added nine names to the Club mentioned therein—making 359.

principles, with numerous designs for flourishing, with twenty-five standard and artistic alphabets, and a page of monograms; also, hints for designing and executing fine artistic pen-work. Sent by mail, in paper covers for 75 cents; in cloth, for \$1.00. In paper covers it is given free, as a premium, to every subscriber to the JOURNAL for \$1.00. In cloth, with the JOURNAL, for \$1.25. All the above articles are promptly mailed from the office of the JOURNAL on receipt of the price.

Packard says "that about the first thing in his life he remembers is of loving all the nice little girls." Some of the girls are wondering if he has got over it yet. We should think not—from the large number of nice young ladies who every year graduate from Packard's Business College.

Remember that for \$1.00 you can get the JOURNAL one year, and a valuable book on artistic penmanship, free.

ties wishing to secure similar specimens at a nominal cost can do so by addressing him.

The Oberlin (Ohio) Times says: "Forty-two new came-out chairs have lately been added with other new furniture to the college-writing rooms." It pays a high and well-deserved compliment to Mr. McKee as a popular and successful teacher of writing; his classes number upward of one hundred and fifty.

Pyrling Schofield, who has long held high rank among the skillful and successful teachers of the East, is now engaged in the Normal Penmanship Department of Massachusetts' item City Business College, Quincy, Ill. We are pleased to note that this institution is in a most flourishing condition, numbering over three hundred students.

Frank B. Loshrop, of South Boston, Mass., will please accept our thanks for a copy of "Foster's System of Penmanship; Or, Art of Rapid Writing," published in 1853. It was evidently a work of rare merit in its day. The copies are all finely engraved, and printed from copper plates. We shall say more of the work in the future.

J. E. Soule, of Soule's B. & S. Philadelphia Business College, an elegantly written letter, and a superb photo of himself for our scrap-book—thanks.

H. B. McCreery, of the Utica, (N. Y.) Business College, a letter; also a specimen written by Master C. L. Orman, a pupil in that institution, which is excellent.

C. N. Crandle, penman at the Western Normal College and Commercial Institute, Thirty-third, Ill., a letter and a club of thirty-five subscribers to the JOURNAL.

J. M. Holmes, Wilkins Run, Ohio, specimens before and after practicing from the lessons given in the JOURNAL, which specimens show very marked improvement.

Thos. E. Phillips, Poughkeepsie, N. Y., a letter. Mr. Phillips says "I have taken the JOURNAL a little less than a year, and I never invested a dollar where I got a greater return."

C. E. Newman, penman at the Pacific Business College, San Francisco, Cal., a letter, specimens of practical writing, and several specimens of written cards: all are of a high order of merit.

J. C. Miller, Keokuk, Pa., an elaborate and skillfully-executed specimen of flourishing, and a set of splendidly-executed capital letters. Attention is invited to Mr. Miller's card in our advertising column.

When to Subscribe.

For several reasons it is desirable that, so far as is practicable, subscriptions should begin with the year, yet it is entirely optional with the subscriber as to when his subscription shall commence. Those who may be specially interested in the very practical and valuable course of lessons commenced by Prof. H. C. Spencer may have their subscriptions begin with the May number, in which is the first lesson of the course.

Spencer Memorial Library.

The association of citizens of Geneva, Ohio, have secured a charter, and are now raising funds to erect a hall and found a free library, to be called the P. R. Spencer Memorial Hall and Library. It will be a shrine of photographic art as well as literature and science. Certainly, a most fitting memorial to the founder of the Spencerian. Under the name of Spencer, over the portals of the hall, should be inscribed, in the words of the late President Garfield:

"He wrought out that system of penmanship which has become the pride of our country and the model of our schools."

Our Premiums.

Inasmuch as the JOURNAL will, this month, be mailed to many thousand persons who have no knowledge of the character or style of the premiums, one of which is given free to every subscriber, we have added extra pages for the purpose of inserting cuts—reduced size—of a portion of them.

Notice.

Our stock of the Centennial Picture of Progress, 28, 29, being exhausted, and the plates, from which it was printed, destroyed, it can no longer be sent free as a premium. We, however, have a stock of size 28 x 4, finely printed on heavy plate-paper, which will be mailed with a key as a premium, for 25 cents extra. Many thousands of this picture have been sold by agents at 25 per copy. There is no more interesting and valuable picture for schoolroom or office than this picture.

How to Remit Money.

The best and safest way is by Post-office Order, or a bank draft, on New York; next, by registered letter. For fractional parts of a dollar, send postage-stamps. Do not send personal checks, especially for small sums, nor Canadian postage-stamps.

CORRESPONDENCE.

NEW YORK, March 3rd, 1883.

Editors PENMAN'S ART JOURNAL:

SIR: In the last issue of your paper I notice a clipping, and to have come from the *Atlantic Monthly*. The writer pronounces the Compendium system "rank humbuggery," and claims that the autographs in many cases are not written by the parties who claim to have written them, and "in other cases are 'doctored' before they are engraved, until the writer himself would scarcely know them."

This fellow, whoever he is, is talking wild. He knows nothing whatever about the matter. Those autographs have always corresponded with the handwriting of the letters including them, and I do not believe that any of them are fraudulent. As for the doctored process, any real penman knows very well that it would be much easier to write the entire signature over—to make a good counterfeit—than to "doctor" it, and thus make it better. Whatever they may lay at our door this doctored business is a little too big a load. It would be more sensible to charge us with writing the whole thing, and to declare that every the portraits are fictitious.

As for the style of writing, the same objections weigh against it as are brought to bear against all other Spencerian or systematic penmanship. The writer says the hand lacks "character." This is a question for writing-teachers. It don't prove that the Compendium is a fraud or its publisher a swindler. Very truly,

G. A. GASKELL.

PACKARD'S BUSINESS COLLEGE,
805 Broadway.

NEW YORK, March 1st, 1883.

My dear Ames:

Enclosed find check for \$36 to cover 50 subscriptions to the JOURNAL, made by our young men. This is only the first installment. We are pledged to 100 at the least. Yours truly,

S. S. PACKARD.

Ames's Hand-Book of Artistic Penmanship.

PACKARD'S BUSINESS COLLEGE,
805 Broadway.

NEW YORK, March 13th, 1883.

Editors of the JOURNAL:

I have never seen anything more generous than your offer of the Hand-Book. It is a golden inducement, and should speedily boost your subscription-list. This is a book which nobody can afford to be without on such terms. Our students promise a still larger list of subscribers to the JOURNAL than they have yet sent. Yours,

WM. ALLEN MILLER.

What a few among many others say: Mr. Ames has made an admirable little work for beginners, and it will prove of great value to those who desire to learn flourishing and to make fancy alphabets. Of the alphabets there is a great variety, and all are elegant.—N. Y. School Journal.

W. P. Cooper, Kiegville, Ohio.—"It is a perfect gem."

J. D. Holcomb, Cleveland, Ohio.—"It is a valuable little work, worth at least twice the published price, and those who take advantage of your liberal offer will have reason to congratulate themselves upon the investment they have made."

John F. Shepherd, Harrison Switch, P. O., Tenn.—"I am entirely struck at the excellence of both the Hand-Book and the JOURNAL."

W. C. Bonham, Sidney, Ohio.—"Hand-book just received. Would not part with it for anything. It is perfectly splendid."

The Penman's Gazette for April is just out, and is an unusually interesting number. Send for a copy to G. A. Gaskell, P. O. Box 1534, New York.

Questions for the Readers of the "Journal."

By C. H. PEIRCE.

1. What are tracing movements?
2. What are extended movements?
3. What is the philosophy of movement?
4. What are capital letters?
5. What are combinations—disconnected, continuous?
6. What are the objects gained in tracing movements?
7. What are the objects gained in extended movements?
8. What are the objects gained in philosophy of movement?
9. What are the objects gained in combinations?
10. In what do our amateur penmen lack the most?
11. Is good, excellent or superior form dependent upon speed?
12. Is the movement that enters into good, excellent or superior results pure in its nature?
13. Are combinations practical?
14. Are combinations a necessity?
15. Are combinations more difficult than single capitals?
16. What movement as applied to penmanship?
17. Is the proper selection of capitals necessary to success?
18. Is the development of taste a consideration in the execution of capitals of a high order?
19. What movement enters into the second part of a small *e*?
20. Why are extended movements which contain capital letters easier to execute than single capitals?
21. How is any one to determine the variations of movement in different capitals and small letters?
22. What is a figure?
23. What is a letter?
24. What is a short letter?
25. What is a semi-extended letter?
26. What is an extended letter?
27. What is the longest loop-letter?
28. What kind of stroke in main part of *t* and *d*?
29. What kind of stroke in main part of *p* and final *t*?
30. What are the exceptions in short letters, as to height?
31. How many letters begin with a right-curve?
32. How many letters end with a right-curve?
33. How many letters begin with a left-curve?
34. How many letters end with a left-curve?
35. How many principles in continuous combinations?
36. What are they?
37. How are the lengths of loop-letters to be made equal?
38. What produces uniformity of stroke in any class of work?
39. Who will answer these questions?

Mr. Packard has inaugurated a practice, which, sooner or later, our progressive and comfortably situated business college men must adopt—that of weekly social reception. For the past three years Mr. Packard has kept "open house" for his students and their friends, at his residence, 114 E. 73d Street, on Wednesday evenings, from January to May. These weekly receptions have been very pleasant, and are very popular.

A New Atlas.

Attention is invited to an advertisement in another column, of a new national Atlas, by John W. Lyon & Co. No library, schoolroom, or business-office should be without a copy of this great and valuable work. We speak from observation (having had copies both in our business-office and private study for some time past), when we say that it is the most complete and valuable Atlas published. Send advertisement to another column.

Writing in Country Schools.

By C. G. PORTER.

In the JANUARY JOURNAL, "G. N. S." in discussing our article under the above title, says that he "is dissatisfied with the present condition of our country schools as regards writing," but that he "agrees with the scholar who thinks that if he can write legibly, that is good enough." Which statement implies, in his section of the country at least, the average pupil of the common school, upon the completion of his school-days, cannot write legibly. He also says—"I think the student may consider himself very fortunate if he can learn to write a rapid legible hand."

In our former article we said that we did not agree with the student who thought if he could write so it could be read it was good enough. There is a great difference between a schoolboy's writing—which is legible enough to read—and a rapid legible hand. Does the pupil who is satisfied with a barely legible handwriting ever attain a rapid legible hand? As far as my observation goes, he does not. On the contrary, his writing is very slow, cramped, and laboriously performed. He always dreads to write, because it is such hard work; and as the majority of people whose education is limited to the curriculum of the common country school seldom do very much writing, they naturally write a better hand on leaving school than they do after being "out of practice" for long time. As a people cover the ground of the subject, I claim that it is necessary for the pupil to strive for something more than mere legibility if he would ever attain any proficiency worthy the name in placing his thoughts upon paper. Again, a pupil will always write better when using his copy-book, under the direction of the teacher, than he will when writing his own thoughts upon paper, with no one present to criticize his faults and correct his errors as he makes them.

It is only too true, as "G. W. S." says, that the desks in many of our schools are crowded with improper histories. There are also, in country schools, many other drawbacks to the proper teaching of writing; some of which "G. N. S." mentions, as, lack of time, frequent change of teachers, etc.; but the same arguments may be used, with equal force, against any other study in the school.

"G. N. S." asks, if it is "possible to train the muscles of the wood-chopper or fence-builder to do anything more than plain writing, if that." What more do we want to teach in a country school? Yet there is no reason why they should not learn to write a good hand. It is not necessary to be a soft-handed engineer or clerk to be able to do good, neat and rapid work with the pen. I have seen "horny-handed sons of toil" who could not only do good, plain writing, but could also execute quite creditable ornamental work. But as the average country youth spends from two to four months in school each year, from four to ten years, there is no good reason why he should not, under proper instruction, learn to write a neat, rapid, legible and fairly symmetrical hand, which is good enough for all ordinary purposes.

I do not agree with "G. N. S." in the statement that "the average teacher can and does write a better hand than the average business man." The teacher, in writing copies, of course imitates the standard forms of the letters more closely than the average business man does in his correspondence. But an ordinary letter, written by the average business man, compared with one written by the average teacher, will show that the former, while exhibiting more of what is termed indistinctness in writing, shows a truer page, is more easily, rapidly and smoothly written, and is fully as legible. That "writing is an art" is true, but that it is more difficult to learn than the other branches, with the same amount of time, study and labor bestowed upon it as is given to the others, we do not believe.

There is one thing which, by the majority

of teachers, seems to be almost entirely overlooked, and which should always be taught in connection with writing, and that is, the proper form of writing letters, and the more common forms of business paper. We hope that Prof. Ames's series of articles on Letter-Writing will prove a valuable lesson to our teachers, and that we may see the effects of it in their teaching.

Mental Condition : Or, The Spirit of the Room.

By C. W. COOPER.

If we carefully look upon the pages of history we shall find that mental conditions have often not only modified and directed the course of events, but decided even the destiny of nations. If such is the fact, can it be a matter of surprise if, in the labor of acquiring as humble an art as writing, mental conditions may have more to do with defeat or success than we may at first expect or imagine?

The old maxim is no stranger to the effect or influence of mental conditions upon his class, nor does he fail to give both weight and importance to the spirit of the room. The writer of this article has often found, when he least expected, the spirit and temper of the room favorable to intelligent labor and success; at other times, when every other circumstance seems favorable, he has been defeated by an antagonism that he could not understand, and a spirit which he could neither account for nor control by any means within the grasp of his invention or reach. He has found this condition often in some localities, and more than others, and when certain kinds of teachers had charge of the school the balance of the time.

We all know, or public speakers at least know, very well, the tricky and treacherous temper of public assemblies: in fact, in humor, and now out; in fact, a condition not uncommon in theatres themselves. The writer has witnessed this more discreditably still: conventions made up of men of ability, in which a spirit of iconoclastic disorganization was rampant, without reason, and as thoroughly devilish as disbelievers.

He has seen things worse than this: Boards of Arbitrators, and Associates on the Bench, wilfully warped and fully committed to false judgment unpaid, where innocence could have no hope, and fair dealing no expectation—all through the spirit, by some means, dominant; hateful enough, but cushioned, and for the time to force all parties to the execution of its nefarious will.

Probably, among orators, no man in America so quickly reads and divines the spiritual status or temper of an audience as Mr. Beecher, or is so ingenious in shifting an untoward drift, or putting a favorable condition to good account.

Mr. Moody, above all men, understands spiritual conditions in great bodies of people—their use and their abuse, and how especially, with the aid of music, to exorcise an anarchical devil, or attune many discordant tempers to one plot of consistency, and obedient and flexible note. But not even the most gifted can always subdue the spirit belittled, or exorcise the devil fairly enthroned. Great orators have, upon the stump and elsewhere, suffered unaccountable defeats, from time to time; and great teachers, of their best efforts had to record only disasters and failures. Mental or spiritual conditions are eternally at work upon the human mind as

often in public assemblies as anywhere else, and writing-classes are no exceptions. The teacher or speaker, highly impressive himself, catches very often, at a glance, the true sense of the situation. Expecting a most happy reception, his soul goes back upon himself, and, as quick as thought, he mentally asks, what is first to be done; and now all invention, all previous experiences, and all previous artifices, are overhauled for the right expedient—meritorious, indeed, is his effort if he make the right hit.

Sometimes the teacher, perhaps unexpectedly, finds all in his favor. With or without reason, he is the idol of his class. On such occasions, in all things he is an oracle, and his will is law. This condition he secretly basks with delight, and, if experienced, is not slow to turn its advantages to account. If the master loses out his self-possession, if he is quick to discover expedients, he will, by some felicitous hit, not unfrequently re-establish a working temper in his class. Or it may happen that a judicious introduction or happy hit, by some friendly teacher, in a restorative speech, may put all things to rights, open the gates to

thing but stable, and the temper, steady, and even in its legitimate work and place. Every face is a study, and every student a book—to be early read by a good master, and although in matters generally he is to treat all alike, there is an under-special treatment for a majority, and this side work must be not publicly but quietly, rapidly and secretly done. There is in the individualism of each, a structure—spiritual and mental as well as physical—to be studied up; and if we consider that the work of the class takes the whole man, instead of a part, of course the whole are to be manipulated more or less. Indeed, there can be no greater error than to teach a class as a unit. One pupil has a strong will; another has none. One has faith; the next, none. One has hope; his neighbor, not any. One has nerve; the next has none. One, the mechanical eye; the next does not know C from A, etc. To take into your hands one hundred of these fellows for an hour, and to steadily by aids put in and character to lift not one, but all, steadily up. This is the business of a good master, and generally as much as he would wish to do. If we con-

on, ultimately, to success. To this successfully handle one hundred pupils, this man must be no laggard. He must quietly place an obstinate pupil in position; he must, with a simple whisper and touch, arouse some sleepy clown to action and willing work; and so on, reaching quickly, even instantly, the necessities of every sort of condition and case. In short, he must be a silent but determined worker—everywhere, at once; all eyes, all ears, all touch. But he carry not this spirit with him to the end—I am right, and I will have my own way, and I shall succeed—he will read, whatever the beginning, with a dead close.

Considering the immense labor piled on the shoulders of good teachers of penmanship, and the variety of qualification essential to bear along these huge classes, I have been surprised that Boards of Education should often stick on half-pay, and that teachers in attendance should strive to thrust an extra load, in the way of government, on the shoulders of these men. I have a hundred times seen this thing done, where the improvement was doubly renunciate, and the treasury hoarded with the weight of such plus funds. Masters such as

I have seen are two *tho* too far too much men of ambition and public spirit to temper labor to pay, and so give a consideration for which not even a thank is returned. The pupils, scores in number, come into the hands of a master—a stranger—with all of their faults, incapacities and weaknesses. The art to be learned is the most sensitive of all arts; tools and materials are out of place, and left; there are all degrees of qualification; the spirit of the room is indifferent; the time is circumscribed, and the hall badly decked and encumbered with books. The scribe, orator, teacher, artist, disciplinarian, must work almost with the rapidity of lightning and the sleight-of-hand of a wizard, or he cannot possibly compass his work. If he does reach desired results, and make troops of writers where others have left scarcely the impress of one good mark, he closes not seldom with a silent halt and a thankless Board.

Still, if it happens, as it sometimes does, that in a hall, filled by that previous preparation which only good teaching furnishes, users him to the presence of a right spirit; where all good and skillful labor, of part, calls forth a ready response, and all labor is crowned with hearty appreciation and abundant fruit; where faith, courage, hope and goodwill lighten and brighten every task; then, in the glad fruition of these better days, all sacrifices are made up, and with himself and the people the master is content to be at peace—or even more, on terms of fully good-fellowship.

Now is the time to subscribe for the JOURNAL, and begin with the year and new volume.

Send \$1 Bills.

We wish our patrons to bear in mind that in payment for subscriptions we do not desire postage-stamps, and that they should be sent only for fractional parts of a dollar. A dollar bill is much more convenient and safe to remit than the same amount in 1, 2 or 3 cent stamps. The small risk of remitting money is slight—if properly directed, and one miscarriage will occur in one thousand. Inclose the bills, and where letters containing money are sealed in presence of the postmaster we will assume all the risk.

25th ANNIVERSARY

AND Graduating Exercises OF

Parkards Business College

ACADEMY OF MUSIC.

TUESDAY EVENING, MARCH 6, 1883.

You are cordially invited to be present.

S. S. Parkard.

The above cut was photo-engraved from pen and ink copy, prepared at the office of the "Journal," and is given as a specimen of pen-work practically applied to business purpose.

uncommon progress and success. The teacher will, furthermore, find the spirit of his class changing from lesson to lesson, and from day to day, and often in the same lesson. He will often see it unexpectedly seriously modified in the same lesson. Sometimes it means, obedience; and sometimes, insubordination; sometimes, trifling; at others, careful work—and, very likely, unexpected remarkable progress. On one day all conditions will be favorable; the next, every moment requires artifice to keep the room to work. New perplexities will now multiply, and, on some occasions, an abrupt adjournment is the best thing the occasion will suggest. The writer has, now and then, on such occasions, suddenly ordered pens and paper laid aside, and finished the sitting with a pointed and belitting speech.

There are times when all difficulties are thrust upon teacher and class by some stealthy and hidden hand. Quietly and handsomely to dispose of this class-room nuisance, is a good and handsome thing. Still, other matters are here properly considered. Each pupil has a temper and spirit of his own, as well as his own budget of discouragements and perplexities to contend with. With a majority, the spirit is any-

slider the above perplexities and difficulties with which teachers of writing have to contend, we shall not be slow to understand that a professional teacher is better than a Tyro in this business; we shall further be able to understand that a little experience may prove of great value to him who has charge of this department. Boards of Education who have of these matters the superintendence, and teachers in no way remarkable for endowments and heavily burdened with other labors and cares, may not be exactly the persons to make writers anywhere, or manage writing-classes. In public schools, where the day is oppressed by both teacher and pupils with many labors, a teacher of penmanship walks in; the desks are cleared, and the host is at once handed over to his charge and his manipulation. He is at once (for time is precious) to get and to hold attention, arouse the old enthusiasm for the pen; see to it that every convenience is in its place, and call for a response to work. His authority is limited; and for the rules of his class teachers or pupils care but very little. How shall he succeed? He must bring a spirit strong enough and determined enough to take the class—teachers and all—and carry them stoutly through the labors of his hour, and



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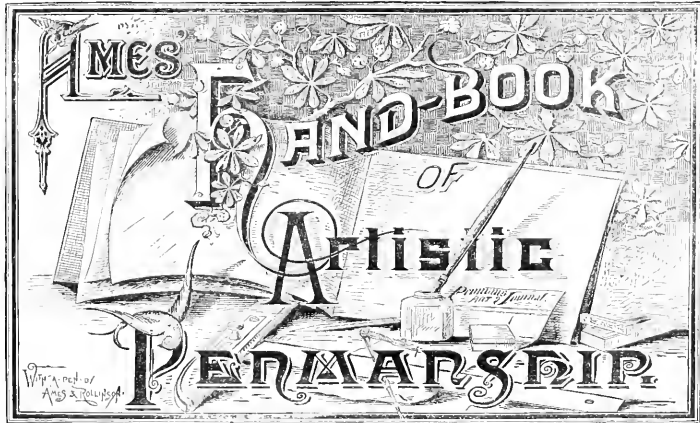
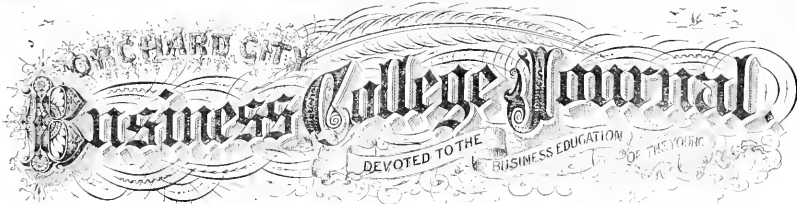
New York, April 20th A.D. eight hundred, and eighty.



Very respectfully,

D. I. Ames

SIZE OF ORIGINAL HANDING.



The above cut represents the title-page of Ames's Hand-book of Artistic Penmanship—a 32-page book, giving all the principles and many designs for flourishing, with nearly thirty standard and artistic alphabets. Mailed free until further notice, in paper covers, (25 cents extra in cloth), to every person remitting \$1 for a subscription or renewal for the "Journal." Price of the book, by mail, in paper, 75 cents; in cloth, \$1.



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AND TEACHERS' GUIDE.

ENTERED AT THE POST-OFFICE OF
NEW YORK, N. Y., AS SECOND-CLASS MATTER.

D. T. AMES, Editor and Proprietor.
B. F. KELLEY, Associate Editor.

NEW YORK, JULY, 1883.

VOL. VII.—No. 7.

Lessons Omitted.

Owing to the large amount of other matter we desired to present in this number, and the fact that both Prof. Spencer and ourselves have been so occupied with affairs pertaining to the Business Educators' Convention, and the effort for a short vacation, as to interfere with the preparing of copy and illustrations, both the Writing Lesson and the article on Correspondence have been deferred. One or both will appear in the August issue.

Report of the Fifth Annual Convention of the Business Educators and Penmen of America.

In view of the fact that a *verbatim* report, in pamphlet form, of the proceedings of the Convention is to be immediately published, we shall attempt little more than an outline of the proceedings, giving preference to that portion which relates more specially to penmanship.

The Convention convened on July 10th, in the hall of the *Spencerian Business College* (Lincoln Hall), Washington, D. C., and was called to order by Hon. A. D. Willt, of Dayton, Ohio, President.

The following members and attendants were present:

Hon. A. D. Willt, Dayton, Ohio.
C. E. CADY, New York city.
S. S. PACKARD, New York city.
Mrs. LUTHE E. HILL, New York city.
T. J. AMES, New York city.
Mrs. D. T. AMES, New York city.
Hon. H. A. SPENCER, New York city.
D. C. SPENCER, Washington, D. C.
Mrs. H. C. SPENCER, Washington, D. C.
LYMAN NEWELL, Washington, D. C.
Miss MAGGIE SPENCER, Washington, D. C.
Geo. E. LITTLE, Washington, D. C.
E. C. TOWNSEND, Washington, D. C.
Geo. R. D. MESSY, Washington, D. C.
J. W. S. CNA, Washington, D. C.
J. A. T. McARTHY, Washington, D. C.
D. A. BROWN, Washington, D. C.
M. D. CASKY, of the U. S. Treasury, Washington, D. C.
R. C. SPILL, Milwaukee, Wis.
J. C. PIERCE, Keokuk, Iowa.
J. W. BROWN, Jacksonville, Ill.
Hon. JESSE MAYNARD, Detroit, Mich.
CLARENCE MURK, Oberlin, Ohio.
G. W. MICHAEL, Oberlin, Ohio.
A. H. HINMAN, Worcester, Mass.
Mrs. A. H. HINMAN, Worcester, Mass.
W. H. BROWN, Baltimore, Md.
Mrs. W. H. BROWN, Baltimore, Md.
W. H. PATTER, Baltimore, Md.
F. E. ROBERTS, Rochester, N. Y.
A. S. OSBORN, Rochester, N. Y.
C. P. MEADE, Syracuse, N. Y.
W. N. YOUNG, London, Canada.
Hon. A. J. RIDGE, Toronto, N. J.
J. M. FRASHER, Wheeling, W. Va.
Mrs. J. M. FRASHER, Wheeling, W. Va.
Miss FRASHER, Wheeling, W. Va.
J. M. FRASHER, Wheeling, W. Va.
Miss FRASHER, Wheeling, W. Va.
C. N. CRANDIE, Busholt, Ill.
C. N. CRANDIE, Busholt, Ill.
R. S. COLLINS, King's Mountain, N. C.
G. M. SMITH, Greenville, N. C.

Prof. C. E. Cady was appointed to report

the proceedings of the meeting and superintended its publication.

A letter was read from Mahlon J. Woodruff, Manager of the Russell Erwin Manufacturing Co., New York, favoring the establishment of the Platt R. Spencer Memorial Library at Geneva, O. The letter contained an eloquent tribute to Mr. Spencer's devotion to the cause of business education. Communications on the same subject were received from Jay P. Treat, Esq., and Mr. P. W. Tuttle, of Geneva, O.

Messrs. Packard, Sadler, and Mayhew were appointed a committee to draft suitable resolutions relating to the establishment of the Platt R. Spencer Memorial Hall and Library Association at Geneva, O.

Mr. Packard, of New York, spoke for an hour on the subject of the management of business schools. He first gave a rapid sketch of the history of business education during the past thirty-five years, most of which he has seen and much of which he has helped to make, and then took up the subject of building up and conducting business colleges. He believed in vigorous but appropriate advertising. Business education is in itself a wholesome idea, and what is wholesome cannot be too strongly or persistently placed before the public. He drew the contrast between the schools of thirty-five years ago, when the proprietors of competing institutions were implacable enemies and the educators of to-day, who were in the best sense co-workers, and who met year after year in convention and exchange views on all the vital questions which enter into the domain of teaching. Then there were not in all the country over 500 students in the business schools. Now there are more than 40,000, and the Commissioner of Education is forced to give them a large amount of space in his annual reports.

The business colleges had, in fact, come to be regarded as in an important sense representing American education. He referred at length upon the liberal method of recognizing the young men and women by fully recognizing the best there was in them, and holding them to account only as men and women should be held to account; and he had great stress upon the beneficent effect of educating the sexes together. He had had grave doubts at first as to the feasibility of this plan; but all doubts had long since vanished into thin air, and he could see no reason why a large school should not be substantially a large family. Men and women have to meet in all the relations of life, and the more they learn to measure each others' intellectual worth the better for both and for all. He extolled the teacher's profession, and claimed that there was not a nobler or more dignified title in all the world than that of schoolmaster; that the man who showed himself to be a born teacher was just as divinely called to his work as any minister—in fact more so than many of them. He drew attention to the fact that among the representatives present fifteen per cent at least had followed the profession for twenty-five years or on an average, and their robust health and excellent appearance must be accepted as *prima facie* evidence that they were finding in

their work not only recompense in a material way, but a satisfaction quite beyond that which rests on the accumulation of money.

He alluded to the eminent men throughout the land who had shown great zeal in the work before them, and especially of ex-Pres. Garfield, whose glowing eulogium delivered before the graduating classes of the *Spencerian College* in Washington, in 1867, had become classical.

In conclusion, he besought the members of the Convention to be true to their good work, and not to forget that, as no man can live to himself alone, it is a noble thing to live for others in the way of building them up in all good things. The teacher's pay, however ample, is not his best nor his chief reward. His reward is in the happy consciousness of implanting sentiments in the hearts of his pupils which will dominate their lives, and which will bear fruit long after he has gone to his rest.

When the Association assembled at the afternoon session President A. D. Willt, of the Dayton (Ohio) Business College, delivered an able and interesting address, in which he reviewed the rise and progress of business colleges, dwelling at length on the benefits to be derived from a thorough training in the theory and practice of business.

A. S. Osborn, of the Rochester (N. Y.) Business University, led in discussion of the Method of Marking, as employed in his writing classes. Discussion followed, in which Messrs. R. C. Spencer, Michael, Peirce, Hinman, Rogers, Goodman, Meads, Brown, and Mrs. H. C. Spencer, of Washington, participated.

The exercise and discussion related to the effort of various methods of marking for advancing pupils in writing. The prevailing sentiment seemed favorable to some method of marking writing in all written exercises, so as to induce greater care and excellence than otherwise. The following we give substantially in the words of *The Washington Daily Post*:

Upon the conclusion of this discussion, Professor D. T. Ames, Editor of the *PENMAN'S ART JOURNAL*, and a well-known expert, proceeded to give a general talk upon the principle employed by him and his profession in detecting forgeries. He began by referring to the general employment of experts in trials. "Sometimes," he said, in answer to a question, "it is easy to distinguish forgeries; sometimes, almost impossible. No two persons write exactly alike. No man, even if he writes his own name twice exactly alike."

Though differing, the differences are in the slight variations of the same forms and personalities; as between two kernels of the same kind of grain, which may vary widely in form and size, and yet leave no ground to doubt their identity; while kernels of different kinds of grain may closely resemble each other in form and size, yet will each lack the characteristic features of the other—as, for instance, two kernels of corn may differ widely in form and size, yet neither could be mistaken for a pea or other grain, however close might be its resemblance in size and outline. There are multitudinous habits in writing formed and practiced unconsciously, and, being so, no writer can entirely divest himself of them

and at the same time adhere to any written style for his letters; this is a great difficulty that confronts the forger or a person seeking to disguise his writing.

Of a vast proportion of a writer's peculiarities he is himself unconscious, such as initial and terminal flourishes, forms of letters, their relative proportions, connections, turns, angles, spacing, slope, shading (in place and degree), crosses, dots, orthography, punctuation, etc. These peculiarities being habitual, and mainly unknown, cannot be successfully avoided through any extended piece of writing. No writer can avoid that of which he is not conscious, nor can any expert take cognizance of and successfully reproduce these multitudinous habitual peculiarities, and at the same time avoid his own. A writer who with the utmost care entirely change the general appearance of his writing; this may be done by a change of slope, size, or by using a widely different pen; yet in spite of all effort his unconscious writing habit will remain and be perceptible in all the details of his writing. Such an effort to disguise one's writing could be scarcely more successful than would be a disguise of a person to avoid recognition.

"Forgeries," he continued, "are generally confined to autographs. The methods employed to detect them are various. One way is by tracing the autograph on this paper and then re-tracing it. Another method is, by practicing upon the autograph to be forged until a more or less exact copy can be written off on the ordinary movement. In the first case, on examining the forgery there is generally noticed a hesitancy in the line—a drawing movement—and it is not practical to imitate the customary shade of the genuine, while first carefully tracing the line; these must be shaded, or, as it often called, pointed-in; subsequently, these secondary lines, however skillfully done, are plainly visible when examined under a microscope. Signatures made this way are well calculated to deceive those who judge from ordinary appearance and do not study them closely. The other method—that of practice and free-hand—is usually detected by the presence of some personal characteristic of the forger and the absence of the true habitual characteristics of the genuine autograph, and quite frequently by this method the forger will deem it necessary to touch shades, in order to bring the letters to a sufficiently close resemblance to the genuine, which is always fatal to a forgery when skillfully examined. There will be, in this kind of forgery, be more or less hesitancy in the writing noticeable under the glass—an indication of thought. No one can write as freely when he is thinking how he is forming his letters as he can otherwise. Let any one of you write your own signature, and then try to copy it, and you will find that the second signature has not the freedom of the first."

The prof. s. s. were illustrated forcibly upon the blackboard by requesting one of the audience to write his own autograph, actually, twice upon the board, when he called upon one of the skillful writers present to copy one of the autographs as nearly

the United States and Canada is undertake to secure funds to found the Platt R. Spencer Memorial Hall and Library of Geneva, Ohio, and will co-operate with the parent association under their charter, to that end.

L. T. Williams, President of the Business Association of Rochester, N. Y., was elected treasurer and financial agent for the Platt R. Spencer Memorial Fund.

A letter was received from the Executive Mission inviting the members of the body to call on President Arthur.

A resolution was adopted tendering the thanks of the convention to the press of the city of Washington and country for the liberal and accurate report of its proceedings.

The following resolutions of thanks to Mr. and Mrs. H. C. Spencer, offered by S. S. Packard, were unanimously adopted, and were gracefully responded to by both Mr. and Mrs. Spencer:

Resolved, That the thanks of this Convention be tendered to Mr. and Mrs. H. C. Spencer for their very great appreciation of the occasion, individually and collectively, and for their more than courteous attention to their needs.

Resolved, That as words have limitations, notwithstanding the generous impression that our English vocabulary contains sufficient to express the greatest depths and the finest shades of meaning, we feel the paucity of language to give voice to our deep sense of gratification for all that we have received at their hands.

Resolved, That in view of these limitations, we carry in our hearts the muttered thanks we feel for all that we have received, and express our hopes that our hosts may live forever and receive in this life and the next all that they deserve.

Rochester, N. Y., was selected as the place for holding the next National Convention.

The election of officers for the ensuing year was preceded with Prof. Sadler nominated Mr. H. C. Spencer for President, a suggestion that was received with applause.

Mr. Spencer declined, and nominated Mr. Charles E. Cady, of New York; Mr. Cady was elected. The following additional officers were elected: *Vice-presidents*—W. H. Sadler, Baltimore, Md.; C. H. Pearce, Keokuk, Iowa; W. M. Yerex, London, Ont.; Frank Goodman, Nashville, Tenn. *Secretary and Treasurer*—A. J. Ruler, Trenton, N. J. *Executive Committee*—L. L. Williams, Rochester, N. Y.; G. W. Brown, Jacksonville, Ill.; A. H. Haines, Worcester, Mass. *Executive Committee, Penna. Section*—Daniel T. Ames, New York city; A. S. Odorow, Rochester, N. Y.; C. H. Pearce, Keokuk, Iowa.

At 10 A. M. members took carriages to visit points of interest in the city. After visiting the Capitol, Treasury, and other departments, the members were driven to the Executive Mission at 1 P. M. to pay their respects to the President. The ladies and gentlemen, about forty in number, were introduced to the President by Prof. H. C. Spencer, principal of the Washington Business College, with remarks as follows:

"MR. PRESIDENT: The ladies and gentlemen present are members of the Business Editors' Association of America, and have been holding a Convention in this city. They are representatives of the business editors established in the cities of our country. Having completed the sessions of their Convention, they desire, before leaving the national capital, to pay their respects to the Chief Magistrate of their country."

"Your honored predecessor, James A. Garfield, was a lifelong friend of business education and a warm personal friend of many of these ladies and gentlemen present. As the representative of the business college of Washington, it is my pleasant duty to introduce them to your Excellency."

The members were then each introduced to the President, who received them with much cordiality, after which he addressed them in the following words:

"LADIES AND GENTLEMEN: The President is pleased to see you here. He is always glad to meet the teachers of the

country. The great interests of the country are represented by its business and the intelligence of the people. It is very fitting that these should be combined; you represent them both. The President should befriendedly to these interests, and is therefore glad to meet you, and wishes for you the greatest possible success."

An informal meeting was held at the business college at 3 P. M. to listen to a lecture and to witness an exhibition of chalk and charcoal drawing by Prof. George E. Little, who rapidly executed, in the presence of the delighted audience, pictures of fruits, animals, and distinguished persons, making striking and lifelike portraits in the amazingly short time of thirty seconds to two minutes for each.

At the close of the exhibition, D. T. Ames moved that a vote of thanks be tendered to Prof. Little for his most successful and remarkable exhibition of skill in free-hand drawing; and said: "It exceeds anything that I have ever seen by my pleasure and good fortune to witness." The motion was enthusiastically carried.

Mr. S. S. Packard read the following, which was unanimously adopted as the sense of the meeting:

Inasmuch as Mr. D. T. Ames, of New York Editor and publisher of the PENMAN'S ART JOURNAL, has from his inception, and now, for the purposes of the Business Editors' Association—having, in fact, in an important sense been its special organ—much as his hand and heart are always in the work of our specialty, always ready to do good work for education and morality, we, the members of that Association in convention assembled at Washington, feel it to be less a duty than a pleasure to commend Mr. Ames and his JOURNAL to public favor.

It is especially so, we commend him and it to the favorable regard at the business editors of the country, and to the young men and women who are entering upon a business education, or a business life. THE PENMAN'S ART JOURNAL is an organ of an uncertain sound. Its utterances are bold, decided, and in the direction of all good ends, and it is upon it that we most value of all the agencies for promoting sound ideas of the great work in which we are engaged, and we hereby pledge to it our hearty co-operation and support.

Resolutions of thanks to all the retiring officers were passed, when the Convention adjourned to meet at Rochester, N. Y., at such time as the Executive Committee shall name.

It was the universal expression of all who attended the Convention that this was the most interesting, profitable, and enthusiastic Convention ever held by the Association, which was largely owing to the kind attention shown the members by the citizens of Washington, and to the liberal and hospitable attention bestowed upon them by Mr. and Mrs. Spencer, who spared neither labor nor expense in their well chosen efforts for the social entertainment of their guests, whom they seemed to consider all the attendants to be. We are fully conscious that our share in such hospitality cannot be suitably repaid in any way, and, therefore, only hope that our hosts will receive in the future time phase in a position to return a more substantial reciprocation.

The Road to Success.

By PAUL PASTOR.

No one saw him, as he sat with bowed head in the little attic room, which was at the same time his study, bedroom and kitchen. He had been, boyish hand that was bowed so pathetically, the long curling locks falling down over the slight hands folded on the table, and the white, blue-veined forehead peeping out between, fresh and fair as any girl's. His arms were crossed at the wrists, and under them lay an open book; while the shortening candle, so long unattended, burned dimly, filling the room with an unpleasant glow.

"Oh, well," he sighed, "I shall have to give it up. It is a harder struggle than I thought. The term is only half over, and

my last cent is gone. I will stay the week out, live as I may, and then if nothing turns up to give me a life, why lack I must go to the old humdrum, hopeless life on the farm—dig and delve, dig and delve, never growing any wiser, ever growing any happier, and in the end, perhaps, having just enough to lay out decently away in the ground."

The lonely fire was raised from the table, and held warmly about the book again. It was a handsome, open, winning face, but alas! so careworn, so prominently wasted and sad. It showed traces of early, close work—of sleepless nights and early morning vigils—of disappointment, too, and a weary longing for something better, higher, yet still far out of reach.

Henry Deering was a young law student. By dint of hard scripping, hard work, and an occasional small loan from some less badly circumstanced friend he had resolutely worked his way through college, and was now, spring, with all his might, endeavoring to complete the two last terms of law study necessary to prepare him for admission to the bar. He had chosen a famous law school in New York City, not so much because of its superior advantages as because in the great metropolis he was more likely to pick up odd-jobs here and there, upon the scanty returns of which he was resolved to pay his way. But it was, indeed, a hard struggle. Employment was to be had but occasionally, and that of the most menial kind. He had been, for instance, for a little while, room-boy at a hotel; and something to buy food, though the reason why young fellow actually lived on almost nothing; and, lastly, to meet the term bills took about all he could scrape together, to do his best. So it is no wonder that he was discouraged that April night, as he sat next to the roof of the old tenement building and heard the dreary rain patter on the shingles. It was true that his last cent was gone. A cheap twenty-cent meal at a neighborhood restaurant—the only meal he had had that day—told him that was left of the property save five dollars, earned by two day's hard work at the docks. "I will stay the week out," he repeated to himself, as he flung himself down on his bare mattress that night, "and then, if nothing turns up, I must go home."

The week passed. Henry lived from hand to mouth, often having to abstain himself from lectures to earn enough to pay for his frugal meal at night and keep his land-lady from turning him out of his dingy room. On Saturday morning he strolled despondently out upon the crowded street. It was the busy day of the week in the great metropolis, and throngs of serious-faced people were flowing in steady streams past each other on the broad pavements. "I must get some steady employment somewhere," thought Henry Deering, "and pursue my law studies whenever opportunity offers. I cannot live like a dog any longer." This resolution gave him new hope, and he strolled stolidly along, now and then stopping into some particularly inviting-looking store, to ask if they didn't want a willing helper, and taking every opportunity with a cheer. "A right sir," that made the proprietor half-way he hadn't engaged him, even at the necessity of making a place for the handsome young fellow.

But when noon came, and nothing had been gained, hungry, tired, thoroughly disappointed and half angry with himself for his headstrong ambition, Henry Deering was about ready to give the whole matter up. He had just five cents in his pocket, which he had earned by helping a drayman lift a piano-bay; and with that he slipped into a dry little restaurant and purchased a cup of muddy coffee and a biscuit. Poor as this fare was, it served to take away the sharp edge of his ravenous appetite, and gave him a sense of strength and warmth from within which was almost refreshing. He determined to go back to his lodgings and study for an hour or two,

and then set out upon his quest again in the latter part of the afternoon.

Hearty, however, had he toiled up the stony stairs and reached himself at his table to study, when in marched his land-lady, and demanded rent for that week and for the ensuing week in advance. "I haven't trust yet no longer," she said, insolently. "My motto is, pay and stay, or quit and get. Y'ua have been mighty slow about it, couldn't around with the rent this week, and so I know that you'll find the water of y'ua. You must pay now and keep the room, or else pack up your duds and git."

To vain did poor Henry reiterate; the vixen was obdurate. The money she would have, or the room. Finally she consented to let him remain until over Sunday, and then if the rent was not forthcoming he must find lodgings elsewhere. The young man again sallied out upon the street with feelings which cannot easily be imagined. He had never before in his life known the dread of loss of a home. To say that he was dis-spirited and well-nigh hopeless would be hardly strong enough. He was clean discouraged, and in the despair of the moment—terrible as it may seem—thoughts even of self-destruction floated through the young man's mind.

In this frame, he was pursuing his way down one of the principal thoroughfares, when, suddenly looking up, he saw a well-dressed gentleman with one coat-sleeve—his right—tucked into his pocket, standing at the open door of one of the stores, and gazing anxiously up and down the street. Henry stopped, hesitated, and finally stepped forward with his hand to his cap and asked if he could be of any service. The gentleman looked earnestly down upon the sympathetic, frank face of the young man before him, and suddenly asked—"Can you write?" Henry was somewhat surprised at such a demand from one who seemed to be rather looking for some messenger to run an errand of life and death; but he answered, promptly and respectfully, "I can, sir."

"I can, sir," said the gentleman, quickly looking Henry down the long colonnade of the store to the very edge of the sidewalk. "Here, take this pen, and show me what you can do. Write your name, and some sentence following." Henry sat down and wrote in smooth running business hand, "Henry D. Deering. Perseverance is the road to success."

"Good!" said the one-eyed gentleman, as he picked up the slip and scanned the fair cursive. "My secretary has failed me for the irregular habits, as usual—and I have been somewhat of important correspondence to dictate. Therefore, if you are willing, I propose to use you as 'Secretary pro tem' for the rest of the day, at a liberal salary." Henry's eyes shone with gratitude; but he simply said, "I will do my best, sir, and thank you." Oh, how many times he thanked his fortunate stars, as he sat there writing smoothly and rapidly, as he had but made a study of penmanship in his college days, and acquired the graceful hand of a ready writer! Visions of steady employment and good wages in his favorite exercise were before him. He now ventured to hope that perhaps that "irregular habit" of the present secretary of the kind gentleman who had employed him it would result in a change in that office, favorable to himself. At seven o'clock the gentleman ordered in a delightful little lunch for both, and at nine o'clock he closed his desk and informed his faithful amanuensis that the labors of the day were over and that he would be so satisfactorily performed before. With much of the hand Henry a crisp five dollar bill with the request that he should drop in again on Monday afternoon, if he had no other engagement. Henry came, of course, and his kind employer, being at leisure, gradually drew from him his story. At its close, he put his hand kindly on Henry's shoulder,

and said:—"Young man, I believe you have learned the best lesson of life, and practiced it too. Perseverance is the road to success, and you have traveled it nobly. Now, if you are willing to take a helping hand, I am only too glad to lend it. I have discharged my secretary. He came into the office, this morning, drunk and insolent, and I told him his services were no longer needed. The position is not an onerous one, and you will have all the morning for your studies—will you accept it?"

That night Henry wrote home, "I am all right now, mother. Perseverance is the road to success."

Agnosticism in China.

Every true Confucian, says the *North China Herald*, is an agnostic. He believes only in the seen; the unseen he regards as unknown and unknowable. When asked how we should serve the spirits, Confucius replied, "Unable to serve men, how can we serve spirits?" Confucius your thoughts to human duty. To serve men well is the best way to serve the gods. To the question which immediately followed regarding death, his answer was, "Not knowing life, how can we know death?" Asked to be present; why trouble yourself with insoluble riddles about the future? Life and death are one. Live well and you will die well. Confucius was a thorough-going agnostic. He did not deny the existence of gods and spirits, nor the possibility of a future life. He simply regarded such subjects as beyond human knowledge, and refused to discuss them. He was sure of his five senses, and declined to move a step further. As an agnostic the Confucianist is tolerant of other creeds. He goes even further, and will admit that for the ignorant multitude, and especially for women, an apparatus of gods and demons is necessary. He does not care, therefore, to proclaim his skepticism, still less to actively propagate it. His creed is only for the wise; the masses are better as they are. He will subscribe to the temples and take part in idolatrous ceremonies. To the common people, Confucian agnosticism has never been very satisfactory. But the agnostic philosophy has not been without its influence on the masses. There is but little religious fervor, and scarcely any deep faith. The people will ridicule their own gods, laugh at their own worship, and freely criticize all the creeds. Speak to any Chinese—no matter what his rank—about the future life, and his reply is almost certain to be: "Who knows anything about it?" and is likely enough to add, "Eating and drinking are realities," implying that all else is idle chatter. Refer to the subject of future rewards and punishments, and his sarcastic remark probably be, "I have seen the living suffer, but never seen the dead in anguish." The present is certain; the future is all unknown. He therefore keeps a sharp eye to the present chance. It must be now or never; there may be no tomorrow. Intense worldliness and general materialism are the natural results. The conclusion of the whole matter shows how far superior morally the original and orthodox systems of Buddhism and Taoism are to the agnostic attitude.

Not Responsible.

It should be distinctly understood that the editors of the JOURNAL are not to be held as endorsing anything outside of its editorial columns; all communications not objectionable in their character, nor devoid of interest or merit, are received and published; if any person differs, the columns are equally open to him to say so and tell why.

Whenever a new and startling fact is brought to light in science, people first say, "It is not true"; then they say "it is contrary to religion"; and, lastly, "that everybody knew it before."

Henry William Ellsworth.

The subject of this sketch, author of the "Ellsworth System of Penmanship and Book-keeping" was born in 1836 on one of the highest hills of Chautauque County, State of New York, overlooking the United States and Canada, and in full view of the white caps of Lake Erie, which gave primary writing lessons to the ancient P. R. The early life of Henry William Ellsworth was spent on a farm and in attendance at the district school until the age of sixteen, when he went to the Prebuda Academy to "complete" his education. While in attendance there, one Cordon L. Gray (now head book-keeper for Messrs. A. A. Low & Son, of New York) organized classes in penmanship, and young Ellsworth began a course of lessons under him, but Mr. Gray having left before Ellsworth had obtained more than an inkling of the art, the academy was without a writing teacher. Soon after, a traveling professor of the period came into town and advertised to teach to perfection "in twelve easy lessons of one hour each," but his writing was so inferior to the standard set up by Mr. Gray that it only excited ridicule among the students. At this juncture, young Ellsworth feeling that, if the performance of the "professor"

student, whither he next went as teacher. From Buffalo Ellsworth was sent to the Detroit College, and assisted J. H. Goldsmith till 1860, when he was "moved on" by Stratton to New York City to fill a position in the public schools, and assist Lusk and Packard (then preparing the B. and S. book-keeping series) at the N. Y. College, located in Cooper Institute. During all this period Ellsworth was unconsciously acquiring the knowledge and experience which, in 1861, convinced him that there was still great room for improvement in both BUSINESS penmanship as adapted to the masses, and the method to be pursued in teaching it in the public schools wherein the masses are to be educated; and he at once entered upon his life work of founding a system of BUSINESS PENMANSHIP AND PRACTICAL METHOD of teaching it by teachers of every grade.

In 1861 his first series of copy-books was published, mainly for his own classes, which then numbered some 3,000 pupils per week in the public schools alone. The chief improvements in this series were a reduction in the number of books from twelve to six, and the height of loops and capitals to a scale of thirds instead of fourths, and also the introduction of

period the "Ellsworth Book-keeping and Business Manual" was prepared and published by him in 1869, and his "Steps of Progress" in 1870—seven years later—with the hope of bringing this important subject into more intelligent shape for the average pupil and teacher in the public school, where its study is so universally neglected. The publication of his *Tracing Books*, in 1867, opened the way for a competing series by every author, upon the subject, and solves the problem of elementary effort in penmanship by using the hand to convey the writing idea to the head, as well as, *versus*. In 1871 the copy-books of 1864 were revised to incorporate his newly-discovered scale of slant and proportion based on the Triangle 3: 4: 5, which at once placed the Ellsworth System upon a scientific footing by regulating absolutely the width of letters and spaces, and securing perfect uniformity in all these respects, not only in the copies, but the ruling of the page in both directions to regulate the writing. In his crowning work, the "Reversible Series of Writing-books," 1877 (patented 1879), another and new departure was made, in which not only an entirely new set of copies of faultless style and grading, but a NEW FORM OF BOOK was introduced, constructed to overcome the well-known objections to the old copy-book wherein the sheets are unworkable at the back, producing a curved and springy surface, which will not lie flat, and the leaves of which cannot be removed without destroying the book. Moreover, *trace* the surface is exposed, and twice the desk-room is required that is actually needed. The Reversible Writing book overcomes all these obstacles and more, and opens the way to greater freedom in practice, and, by means of blank practice sheets interleaved, overcomes the arbitrariness of the old book by supplying the means of overcoming the inequality of practice essential to perfect the work of the copies, thus affording the combined advantages of loose paper and a book.

This brief sketch shows how Ellsworth has improved his time for the past twenty years or more, and, whatever posterity may say about it, he will doubtless be credited with an honest and independent effort to make his mark in the writing profession.



HENRY WILLIAM ELLSWORTH.

criticized him to that cognomen, he might himself assume to teach plain writing, and finally ventured to make the suggestion to the principal of the academy, then Daniel J. Pratt, A. M. (now the efficient secretary of the Board of Regents at Albany). The aspiration was promptly encouraged, and young Ellsworth was at once installed as teacher of penmanship in the academy, although the "professor" still held forth with all his attractions at both day and evening performances.

Once in the breach, it was "sink or swim" with Ellsworth, and his determination to *win*, aided by the stimulating confidence of the worthy principal, soon developed the ambition to *excel* in the art, and, like the ancient scholar, he

"Stuck to the work he best could do,
And let all other studies go."

He confined his studies, and taught penmanship and book-keeping in the academy till 1857, when he graduated and entered the offices of the Erie Railway at Dunkirk. But his ambition as a teacher soon exalted him to accept a position in the Lockport Union School, in 1858, where he trod in the footsteps of the illustrious Packard, and was then forging the Bryant and Stratton chain of colleges. At Lockport one of his most enthusiastic pupils was young W. H. Sadler (now President of the Baltimore Business College) whom he encouraged to enter the Buffalo College as a

abbreviated capitals, not heretofore recognized in copy-books. Perceiving the necessity of some standard compilation of the commonly received rules and principles of penmanship in text-book form, for the guidance of teachers, he, in 1862, published his "Text-book on Penmanship and Letter-writing"—the first modern work of the kind, and forerunner of the various handbooks by other authors, who saw at once the advantage of such a work in extending their systems. In this text book were first introduced black cuts with white letters, to illustrate blackboard writing. This was followed by a series of (2) charts on the same principle, in 1863, and suggested a new departure in the chart business, which was at once followed by the "leading" (1) authors.

From 1846 to 1872 Ellsworth published *The Writing Teacher*, the pioneer paper devoted to penmanship. This, too, was appreciated, and found imitating competitors in the shape of "Bulletins," "Teachers of Penmanship," etc., and paved the way for the great and permanent success of the PENMAN'S ART JOURNAL.

From 1863 to 1871 Ellsworth managed the Ellsworth Business College, of Broadway, New York, as an auxiliary to his teaching, publishing, and authorship work, associating with him Prof. D. T. Ames, during the last year or two prior to his transfer to other parties. During this

Use The Pen.

Use the pen, there's magic in it,
Never let it lag behind;
Woe thy thought, the pen can win it
From the clasp of the mind.

Many a gem is lost forever
By the careless penman's hand,
Let the gem of the mind be saved
On the mental pathway to

Use the pen, but let it never
Slumber forth, its death-bell ring,
Let it be thy best friend,
Teaching a tale that good men think.

So that words are I thought against me
Almost prove from Langens's tongue
May in fine line be coloring
As he strains that honest pen.

—Short hand World.

Back Numbers of the "Journal."

PLEASE NOTE.

Every mail brings inquiries regarding back numbers. The following we can send, and no others: All numbers of 1878; all for 1879, except May and November; for 1880, copies for months of January, February, April, May, June, August and December only remain; all numbers for 1881, and all for 1882, except June. It will be noted that with Spawyer's writing lessons began with May, the second lesson was in the July number, so that the series of lessons is unbroken by the absence of the June number. Only a few copies of several of the numbers mentioned above remain, so that persons desiring all or any part of them should order quickly. All the 51 numbers, back of 1863, will be mailed for \$4.00, or any of the numbers at 10 cents each.

Educational Notes.

[Communications for this Department may be addressed to R. F. KELLEY, 305 Broadway, New York. Brief educational items solicited.]

The Yale Alumni Association of New York has a membership of over 400.

Jay Gould has contributed \$5,000 to the Rutgers College endowment fund.—*Ex.*

The bell used at Wellesley College, Mass., is from an ancient Buddhist temple in Japan.—*Ex.*

Brown University has just received \$100,000 for the endowment of a chair in Natural Science.—*Argument.*

College theatricals are not allowed at English universities, being forbidden by the Faculty.—*Notre Dame Scholastic.*

The Faculty of Amherst College, Mass., has forbidden its students to take part hereafter in intercollegiate athletic contests.

The total gifts and bequests of the late John G. Green to Princeton College total nearly a million and a half.—*School Journal.*

Princeton has received upward of \$2,500,000 since Dr. Mc-Cosh took charge. Dr. Musgrave recently gave \$50,000.—*Concordists.*

There are in the United States over 3,200,000 colored persons, over 2,000,000 native white, and over 7,000,000 foreign born whites who cannot write.

In Portugal, according to official statistics, 825 out of every 1,000 can neither read nor write. In Switzerland but one in a thousand lacks these acquisitions.

Four thousand dollars has been collected for the extension of the workshops of the Indian Training School at Carlisle, Penn. The school is doing better work in civilizing the Indians than the army on the frontier.—*The Age.*

The following is the list of the oldest colleges in this country: Harvard, founded in 1636; Yale in 1701; the College of New Jersey (Princeton), 1746; University of Pennsylvania, 1749; Brown, 1746; and Dartmouth, 1773; Rutgers, 1773.—*Zar-gum.*

PHILLIPS EXETER ACADEMY.—Prof. Alphaeus S. Packard, of Bowdoin College, was a classmate and roommate of George Bancroft while a student here. Three great historians of America studied at this school, boarded in the same house, and paid their board out of the same charitable fund.

The Michigan Legislature, by an almost unanimous vote, has passed a bill requiring, among its other provisions, instruction with special reference to the effects of alcoholic drinks, stimulants, and narcotics generally upon the human system. After September 1st, 1884, no certificate will be granted to any teacher who does not pass a satisfactory examination in reference to these subjects.

A St. Louis judge has decided that a teacher stands in loco parentis, and has therefore the right to flog an unruly scholar. As to when he should whip and when he should not, the teacher is the judge. "Whipping," the court says, "hurts bad boys only a short while. The sentence against it is productive of positive injury. Four years' experience in administering criminal law convinces me that the boys who become criminals are boys who don't get whipped."—*Miss. Jour. of Ed.*

A teacher in London, on being asked what moral education or training he gave to his scholars—what he did, for instance, when he detected a child in a lie—answered as follows: "I consider all moral education to be a humbug. Nature teaches children to lie. If one of my boys lies, I set him to write some such copy as this: 'Lying is a base and infamous offence. I make him write a quite of paper over with this copy, and he knows very well that if he does not bring it to me in good

condition he will get a flogging."—*Popular Science.*

EDUCATIONAL FANCIES.

[In every instance where the source of any item used in this department is known, the proper credit is given. A like courtesy from others will be appreciated.]

It does rather stir up the bile of a college president to speak of him as running a duds factory.—*Fireman's Herald.*

A Kentucky schoolmaster got a verdict of seventeen dollars the other day in a suit brought against the trustees for damages from a cold caught running after them to get his pay.

LOGICAL SEQUENCE.—A comfortable reflection for the indolent. A lazy boy is better than nothing. Nothing is better than a studious boy. Therefore a lazy boy is better than a studious boy.

A lady complains that she is not getting educational value for her money. Tu show that she was mistaken her husband asked their little boy on his last return from school six questions. To five he replied correctly. The answer was, "I don't know."

"You write a beautiful hand. I wish that I had such a hand," said Mr. Plasher to a lady clerk at the hotel. "Am I to consider this as a proposal?" asked the bright lady. "Well—er—yes—if my wife is willing to let me off," replied the accomplished Plasher.—*Detroit Post.*

"What Will the Harvest Be?" was the subject of an essay at the Commencement exercises of a Boston female seminary, last week. As there were nine in the graduating class it is probable that the harvest will be four divorce suits, one elopement, and four women's subjugate advocates.—*Fireman's Herald.*

Here is an authentic instance of true and faithful love: A Pittsfield, Mass., school-girl, in order to convince a jealous boy that she liked him better than some other arching, exclaimed: "Of course I like you better than I do Bill, for don't I miss words in my spelling lesson on purpose so as to be down at the foot of the class where you are!"

Enthusiastic Professor of Physics, discussing the organic and inorganic kingdoms: "Now, if I should shut my eyes—so—and drop my head—so—and should not move, you would say I was a clod! But I move, I leap, I run; then what do you call me?" Voice from the rear: "A clod-bopper." Class is dismissed.—*Vassar Meeting.*

Teacher: "What is a kingdom?"
Pupil: "A country governed by a King."
T.: "What is an Empire?"
P.: "A country governed by an Emperor."

T.: "Very good. Now, coming to our country, what is a Republic?"
P. (confidently): "A country governed by a republican!"

Said a teacher to one of his highest pupils: "If your father gave you a basket of peaches to divide between yourself and your little brother, and there were forty peaches in the basket, after you had taken your share, what would be left?" "My little brother would be left, for I'd take all the peaches. That's the kind of a Congressman I'm going to be when I grow up."—*Ex.*

ASTRONOMICAL.—"Agathe," said he, pointing with the half-evaporated end of his taffy stick toward the bespangled occident: "What star is that blazing out over yonder?" "That, Milius," said she, scratching her high ear on the capstone of his shoulder-pad, "that is Mercury, my cherished one." "You don't say?" "Yes," he answered. "You don't say?" "Well, I said when it got up to ninety-three this afternoon that I believed it would ship out the top of the due, and, sure enough, it has."

M. LeFebvre de Furcy was examining a student in physics once upon a time, and the young man, being nervous, faltered utterly on the first question put to him—a very simple one. "Bring this gentleman a bundle of hay for his breakfast," remarked the disgusted examiner to one of the attendants. "Bring two—the professor and I will breakfast together!"—added the student, who thus suddenly regained and asserted his self-possession.

A teacher in a suburban school was giving her class a one-hour lesson a few days ago, and drew a cat upon the blackboard for its inspection. She then asked what there was on the cat, and the unanimous reply was, "Hair!" "What else?" she queried. There was a long pause of consideration, but finally the hand of a bright-eyed little five-year-old shot up, and almost simultaneously came her triumphant answer: "Flea!"—*Boston Post.*

"Gertie," said an ancient maiden lately employed in teaching the "young ideas how to shoot," you should not make faces that manner, for it will make you awfully ugly looking when you grow up."

Gertie looked one moment at the "schoolmarum," who had never, even in her "sweet sixteen" days, been accused of being pretty, and hoped to trace effect back to cause by asking her: "What did you use to make faces for when you were little?"

"When My Ship Comes In."

BY MARY E. MARTIN.

"Who can tell what passenger our ship is bringing to us as she sailing across the sea?" These were the words that floated out to Fred Devol, from a room adjoining the one in which he had been doing some carpenter's work. Whether it was because he had been so busy that he had only heard these words, he could not tell; but just as he laid down his hammer the words floated to him. The person who was reading had stopped so suddenly that it almost appeared to Fred as if it had been spoken in answer to his thoughts. In after years Fred found out that Dickens wrote them, as Fred remembered having heard them that day, he never could tell. Stick in his memory they would, just as he had first heard them. Life had seemed harder to bear than ever that day, and the thought had just come into his mind, will my ship ever come in? when through the open door there floated out to him, in a soft sweet voice, "Who can tell what passenger our ship is bringing to us as she sailing across the sea?"

He picked up his hammer and saw, and went back to the shop with a lighter heart; for it seemed almost a promise that a better day would sometime come to him.

"Old Savage has just been filling his saw," called out some of the men to Fred as he opened the door of the shop. "Oh, you needn't look at it when you're frightened to death, but you'll catch it! you said the thirtieth part of a second over your time," and Old Savage fled away. Fred was an apprentice to Savage, and he knew well what the men meant. Old Savage, as the men called him, had a faultless temper, and when he got into one of his frequent rages the men said he could pipe his voice shriller than the fife drawn across an old saw. It was the delight of some of the men, when their mates were the victims, to stand behind Savage's back, and, with a nail, go through the pantomime. With every elevation of Savage's voice this man would dumbly run a nail higher and higher up the saw—much to the amusement of every one in the shop. Upon poor Fred's head all these scoldings were more than upon any one else. Fred had long been the terror of his life. Fred was a creole, but what were the exact circumstances that had drifted him into Savage's hands Fred himself did not quite know. Evidently he was of good parent-

age, as his finely-furrowed features and pure accent clearly showed. When Old Savage was closely pressed for an answer, he would say that he got him from one of the yellow fever nurses. This nurse had been sent down to New Orleans during an epidemic, and had brought the boy back. The nurse had said that he had seen all the boy's friends die, one by one; and he couldn't have the heart to leave him there alone. The nurse had afterwards died, and poor Fred had fallen into Old Savage's clutches. Fred remembered nothing of any other life than this one he was leading with Savage. As he stood now, looking so frightened at the words of the workman, you could see that he was not very tall for his eighteen years. He was remarkably slender and girlish in his figure. His hands were of exquisite mold—the fingers tapering; his hair black; complexion dark, but clear; his eyes large and brown, and usually gave you a pleasing glance. Now they carried in them a haunted, startled look, for almost before the old man had finished speaking Savage came in. He looked on Fred in such shrill torrents of abuse that one of the workmen blew the word to another from behind his hand: "It's a son of a—!" Fred, after the first shock to his sensitive nerves, here it better, and quietly went on to his work; for back to him came the promise that some day his ship would come in. As it would take the men from the shop, and Fred, being handy with his tools, was often sent, as he had been to-day, to do some little job, one time it would be a door that needed a weather strip; at another, a shelf to put up. In this way Fred saw that there was a different way of living from that in Savage's house—that there were different people in the world from the rough, but kind-hearted, men in the shop.

One day Savage sent him up-town to do some work on some shelves in a store. Fred knew the owner of the store, as many others did, as Barney. Mr. Bernard was his correct name, but few thought to call him so. The first time he kept was called a second-hand book store; but it was a perfect museum of old things in that line. Everything could be found there, from a well-thumbed school geography to the rare old volumes, so dear to book-lover's heart, but impossible to be found in any other place but Barney's store. While Fred was at work, he couldn't keep his eyes from occasionally wandering from one shelf of books to another. Never had he been in a more inviting place. The store had nothing of the dingy, dusty air, that its name would suggest. It was a large, light, airy room; with a home look about it that was not lessened by the easy sitting-room beyond that Mr. Bernard had partitioned off for Madame Bernard. It was as quaint and as pretty as the madame herself. Here she sat, or, as some customer would come, she would briskly step out and help in the sale, or the hunt for some desired book. As Fred went on with his work, Barney approached him and said: "I want to get a young man in my store so that madame does not have to jump up so many times. Do you like your work so well that you cannot come and live with us?" Barney knew as well as others the kind of a life Fred had to live.

"Like it, Barney I would change it for almost anything if I could; you would not take it, would you, Barney?"

"Yes," said Mr. Bernard, in his broken English (Fred never found out what his nationality was), come right away, I will pay you a small salary each week, and you can live with me and madame."

Fred was delighted; he felt several inches taller when he went back and told Savage he was going to leave. Savage scolded, but it did no good. Fred took his place in the store, and soon was the favorite of the two old people. It was only a few weeks after entering upon his new duties that Fred, while piling some books on a shelf, stopped short in his work. He had

come across one that deeply interested him—to deeply that he stood motionless, one foot resting on the counter, the other upon a lower shelf. Deeper and deeper did the interest grow, until he jumped down and seated himself on a stool. His work was all forgotten; and it was well for him that he was not still at work for Sargeant. As an hour passed he could hardly tear himself away. This was a book on writing—a guide to business-writing and ornamental penmanship. Nothing new to many, but the first that Fred had ever seen, or ever heard about. Finally, Fred put the book away in a secure place and finished his work. When Mr. Bernard came in, Fred asked him to sell him the book. "You may have it for nothing, my boy," said Mr. Bernard. "I bought it with a lot of books." From that day Fred determined to make it himself just as fine a penman as the author of that book. During all the time he was knocking about he had picked up a very good foundation for an education, but he wrote in a cramped, angular hand. Now he went to work in earnest. Day after day he copied during every moment that lay he had to spare. For the first time in his life he had an object in view, and an end to achieve. In fact, he had always worked at the bidding of others. He did not make the progress that he wished to make in writing, yet he determined not to give up. One day, when Mr. Bernard was out, Madame very busy within, and the store entirely free from customers, Fred went to work on his writing. He worked with a will entirely forgetting of the store and all its surroundings. He did not notice a tall and very scholarly-looking gentleman when he came in. He stood quite close to Fred; stood and watched him for a long time. Finally, the feeling that some one was near him caused Fred to look up. "You will never accomplish it in that way," said the gentleman, quietly and with a smile, as Fred's eyes met his.

"What made you try to write all that in such a short time? It won't do; but the improvement you made from the first is astonishing."

Fred did not realize for the moment that he had never seen this man before, but listened attentively. The gentleman went on to say:

"Don't let your eagerness to improve in writing make you lose all of your judgment in striving."

"But I did not know, sir," said Fred, "that I was trying so hard until you spoke."

"That is just what I mean. You abandon yourself to your desire to learn to write, and, consequently, do not make the progress that you would if you were methodical. You have, in all probability, said to yourself: 'I will never cease striving until I can write copies in this book.' It will be just as like as not that you are aiming at something that is impossible. The result will be that you will show, in every letter you form, that over-learned blood is galloping through your veins. Carl's hand had spirit; and not quite so high at first; have full command of yourself; then with a thorough knowledge of the rules for writing, you can lead your hand to the desired way."

"Why, sir," said Fred, "I thought it was right to strive and work in learning to write."

"It is, if you do it as I have told you. Now follow out my directions, and see if you do not accomplish it."

Just then Mr. Bernard came in; the gentleman secured the book he was seeking. As the gentleman passed out of sight, Mr. Bernard said: "That is the great scholar, Mr. Paulson; he is a publisher of a great magazine."

Fred pursued his writing after that, under the instructions Mr. Paulson had given him. He was astonished to see the progress he made. A little was accomplished each day, until he loved the art to such a degree that he lost all consciousness

of self in his practice. Before he realized it he had reached such perfection in writing that if he had not quite come up to the author, at which he sighed, he had very nearly reached that point. One morning the knowledge of what he had attained came to him all at once. His impulsive nature gave the shout, loud and loud: "My ship's come in!" Madame rushed from the inner room, wringing her hands, and exclaiming: "How Dies? What you cry out so far? No ship could come into this store!"

Fred laughed at her and at his own impulsive nature. Yet well he knew that for the first time in his poor life his ship had made a trip across the sea, well laden with material that would give him every success in life. Mr. Bernard was a ripe scholar, and Fred could not have fallen into better hands. Now that he saw what wonderful

and to the sides rose up like great ramparts. The front open and clear down to the river, from where the cool sea-breeze was wafted and stirred the trees to low music above your head. To lie there beneath those trees, with open air, open sky and open sea—with the bar-bills, the dainty ferns, and many bright flowers springing up from the green moss at your feet, this of itself was enough to make one happy, and to be grateful for existence. It was here that Fred Devol went to come, away from the smoke and the dust of the city, and lie down beneath the trees. It was here he dreamed his first dream of greatness. Here he first knew that the poetic genius was within him. Fred Devol kept the secret of his first poem a long time—fearing he had overestimated his own power. One day Mr. Bernard found his poem, and was inquisitive until one was in Mr. Paulson's

slender on the fair sea. You may take a very large city and go through its schools, and where will you find one boy who writes well who will find five girls who write better. It is so in families. It is only when men are compelled to use wit in business, or make writing a specialty, that it is difficult. Fred Devol did not attempt to enter into a discussion on this topic. What interested him more was that he had to reply to this letter. It was an opportunity he had eagerly longed for. This letter was from Mary Dams, a contributor to the magazine, and Fred Devol had long been interested in her. Although a universal favorite with ladies, he had never had a passing fancy for any one. This one woman, speaking through her contributions, had stirred Fred Devol's whole nature as no other woman had been able to do. He was glad now to come this much nearer to her, although he might never see her face to face. Fred answered this letter, and a constant exchange of business letters drew them nearer. Fred thought in her every article she poured out her heart to him and to one else. He knew that in everything that he wrote he had long since ceased to speak to any one but her.

After he had been on the magazine about a year Fred Devol resolutely made up his mind to ask Mary Dams to marry him, and, if she consented, to go over the long distance and marry at once. Prudence whispered to him: "It might be a case of *Marjorie Daw*," Pride whispered: "You are the man who never picked up a paper in which there was a case of two persons marrying on first sight but you threw the paper down and said: 'Can there be two such idiots in the world?'" Fred Devol listened to neither; the strong heart-yearning that he felt for Mary Dams, and he believed she felt for him, conquered.

When Mary Dams received his letter she was seated in her own pretty cottage that was nestled in among the trees. After reading it she neither felt shocked, indignant, nor surprised. She had all along felt this heart-yearning for Fred Devol, but did not dream that he felt it. His picture she had seen in the magazine, and his writings had found an answering chord in her own heart. Why should she not marry him? This was the way she reasoned: Why should a person be compelled to see each other face to face when they had so long read each the secret thought of the other? Why should she not treat him!

She wrote him that she would marry him, and over the long distance he went. He reached the pretty cottage among the trees and entered. It was no case of "*Marjorie Daw*," for, lo! his ship is sailing in, from her deck his stepped the passenger she is bringing: it is sweet and lovely Mary Dams. A woman not tall, yet of grand and noble mien. Beautiful she is with her fair English face and her large eyes that look a steally into yours. She is now Fred Devol's own age. The beauty of her face, you can see comes not from features shown, but from the soul within. Does this heart-yearning for each other cease when they meet in the flesh, face to face? No! they know that they were made for each other as surely as while Adam slept his ship sailed to him from over the sea, and left to him Eve, the one fair passenger.

And now my dear reader, I am thinking of thee, The boy who by the lake, the falls, and ending To get the story, or the poem, or the song, Who can tell that passenger she may be bringing To make life seem sweeter to you and to me!

The "Hand-book" as a Premium.

We have decided to continue to mail, until further notice, the "Hand-book" (in paper) free to every person remitting \$1 for a subscription or renewal to the JOURNAL for one year, or for \$1.25, the book *handwritten* bound in cloth. Price of the book, by mail, in cloth, \$1; in paper, 75 cents. Liberal discount to teachers and agents.



The above cut was photographed from an original penmanship created by Mr. Griffiths, a student of Marshall's Gem City Business College, Quincy, Ill.

success. Fred had made in writing, and that he wished to improve in every way, he helped him. No one knew more people who could help Fred's writing, bringing him in a preliminary letter, and soon he had no need to accept the salary that was due him in the store.

One of Fred's greatest pleasures, when he first went to Mr. Bernard's, was that he could go into the open air when he wished, without the fear of a scolding. As the years went on, it still continued his great pleasure. Many a day he would start for a walk to Happy Hollow. The way to it was across a covered bridge, then a turn to the side led you into a road that lay side by side and wound its way with the river you had just crossed. This road went winding its way by river and hill-side until it brought you to Happy Hollow. It was well named Happy. It was a hollow made by a great hills sloping together fronting the river. I don't think you could find a more lovely spot than Happy Hollow, on a bright May day. The hills to the back

hands, so great was his appreciation of what Fred had done.

The poem was submitted to Mr. Paulson for publication, when in Fred Devol's hand that was far more beautiful than the one that made Poe's first poem acceptable. It was accepted and published in Mr. Paulson's magazine, where Fred Devol placed many more.

Fred Devol succeeded so well in all that he undertook that, when thirty-five years of age, Mr. Paulson offered him the editorship of his magazine. Fred Devol was not only willing to take it but absolutely able to manage the magazine.

It was only a few mornings after he had begun his duties as editor that Mr. Paulson, holding a letter to him, said: "That is a beautiful hand-writing; I never see a lady's letter written as beautifully as that but I think of an item I saw in a poem's paper." The editor commended a lady writing teacher in these words: "She writes with great uniformity for a woman."

Now Fred, my dear boy, that was a

Itinerant Professors.

ARTICLE II.

BY CHANDLER H. PLURKE, Keokuk, Iowa.

Yes, we all plead guilty to having been once a traveling teacher of penmanship, and we are proud of it. This is the first stepping-stone, and he who would climb must not leave the assistance gained in the first of his usefulness. We have no regrets; but, on the contrary, are proud of having done much good and gained a class of knowledge that is invaluable for the superstructure of a successful career. We look back with pleasure over a conquered field, and believe that the momentum gained is our constant support in these days when others are halting between two opinions. The itinerant professor is a necessity, and is sure to thrive if he possess ability and the requisites of method, with force and energy enough to create an electric current.

We must not demand too much at first, however, as we have admitted that the beginning is here, and we cannot, consistently, be too critical.

Young man, launch your tiny bark upon the sea of strife and world of waters, trusting to fortune and a strong arm for a safe arrival in the golden harbor. Be just, be true to your own interests, and you will never want an antagonist.

REMEMBER:

Nothing great is lightly won,
Nothing new is lost;
Every good deed bodes good,
Will repay the cost.
Place in Heaven your utmost trust
All you will to do,
And if you succeed
You must paddle your own canoe.
Why do you hesitate?
I don't know just what to do.
But you must know if you ever hope to succeed.

I have no confidence in my ability.
Are you positive you know your business?

How can I know it without having taught,
and how can I teach until I know how?
What a cruel canard.

What ability have you? Do you know anything more than how to write and draw a few birds and bunches of prey?

What do you mean by "How to write?"
I mean, can you execute smoothly, even writing, with that degree of skill that will demand recognition by those with whom you come in contact.

Yes, I am not wanting in that.

Can you introduce a little speed in your copy-hand, and produce what is always of the greatest interest to a business community, viz., Business-writing?

No, I scarcely think I can. I didn't think that was so essential.

Is your profession everything is essential that will help you to help others to help themselves. If by your power you can lead others to acquire what you possess, your services must be in demand, and will, of necessity, command liberal returns. To say the least, you should make this an object and improve yourself as soon as possible. It surely will benefit you in many ways.

I have made a good start in drawing and can now fare results.

What is the object of drawing?
It serves an excellent purpose to show executive ability. The drill gained in reaching any degree of proficiency in drawing gives superior increased power in the field of writing. It lends a certain enthusiasm to writing, and assists one to accomplish the result with greater ease. The ornamental bears the same relation to the practical that algebra does to arithmetic.

Do you deny ornamental penmanship a necessity? Diamond cuts diamond. Yankees answer one question by asking another. There are many things deemed a necessity that were once considered a luxury. If we consider how little we serve our purpose, we surely must conclude that both ornamental penmanship and algebra must fall to the ground.

A knowledge of algebra will benefit anyone, not so much in dollars and cents, but in the satisfaction of knowing something beyond ordinary. Ornamental Penmanship is well enough in its way, and like algebra, serves a purpose that must not, and cannot, be ignored. An ignorant cry of a majority against it does not prove anything. If algebra assists one materially to understand arithmetic, and ornamental assists in the practical, I surely am safe in concluding that each should be taken in its time in order to get a more than ordinary development. A thorough understanding in the lower must be gained through the higher.

Is this conclusion satisfactory?

So far I am safe. I can write fairly well. I think I understand the development of a business handwriting, and I will try and profit by what you say as to drawing, that though it I may reach what others have done in writing.

But if you expect to be a teacher you have only half begun.

Yes, I told you I didn't know what to do, and that I have no confidence in my ability. What ability did you refer to? I have but the one.

But you must know that if you would teach well, you must possess teaching-power or teaching-ability, in addition to executive ability. Confidence comes from the possession of both, and you cannot

is not what he should be, then he should seek to solve this ONE "PROBLEM OF THE TIMES."

A Train for Dudes.

There is talk of putting on a regular English train between Boston and New York. Everything in the way of luxury, comfort, speed and safety has already been perfected. There are no such cars and engines in the world as the Consolidated road runs, yet, wishing always to supply an unsatisfied public, the experiment of running a train of English coaches has been agitated. English engines, with no cabs and one pair of 11-foot drivers, will be imported; also, first-class compartment coaches, seating eight persons in each car, or twenty-four persons in each car. The high rate of speed accomplished in England is attained by running small trains, so here but four of these cars will be used on each train. One train will leave New York and one Boston simultaneously each day, and make the run about five hours. The train may possibly carry the mail, paying five dollars a minute to the Government for each and every minute's delay—just as they do in England. The "guard" will pass along on the outside of the train and collect the tickets through the windows. There will be no ventilation, and

A Hard Witness.

"Do you know the prisoner well?" asked the attorney.

"Never knew him sick," replied the witness.

"No levity," said the lawyer, sternly. "Now, sir, did you ever see the prisoner at the bar?"

"Took many a drink with him at the bar."

"Answer my question, sir," yelled the lawyer. "How long have you known the prisoner?"

"From two feet up to five feet ten inches."

"Will the court make me—"

"I have, Judge," said the witness, anticipating the lawyer: "I have answered the question. I knowed the prisoner when he was a boy two feet long and a man five feet ten."

"Your Honor—"

"It's fact, Judge, I'm under oath," persisted the witness.

The lawyer arose, placed both hands on the table in front of him, spread his legs apart, leaned his body over the table and said:

"Will you tell the Court what you know about this case?"

"That ain't his name," replied the witness.

"What ain't his name?"

"Case."

"Who said it was?"

"You did. You wanted to know what I know about this case. His name's Smith."

"Your Honor," howled the attorney, plucking his beard out by the roots, "will you make this man answer?"

"Witness," said the Judge, "you must answer the questions put to you."

"Lard o' Goshen, Judge, hain't I been durt' it? Let the blamed cuss fire away. I'm all ready."

"Then," said the lawyer, "don't beat about the bush any more. You and the prisoner have been friends?"

"Never," promptly responded the witness.

"What! Wasn't you summoned here as a friend?"

"No sir; I was summoned here as a Presbyterian. Narry one of us was ever Friends. He's an old-time Baptist, without a drop of Quaker in him."

"Stand down," yelled the lawyer in disgust.

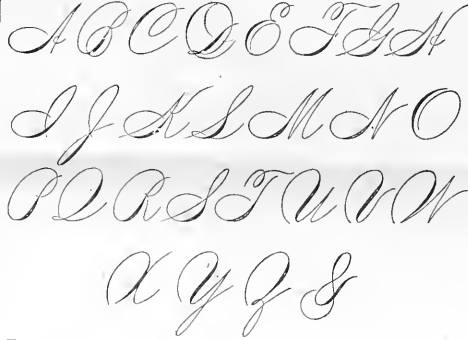
"Hey?"

"Stand down."

"Can't do it. I'll sit down or stand up—"

"Sherriff remove the man from the box."

Witness retires, muttering: "Well, if he ain't the thick head-bus, cuss I ever laid eyes on!"—*Utica Observer.*



We present the above alphabet of plain capitals for children or combined movement practice, photo-engraved from pen-and-ink copy executed at the office of the "Journal."

know your business and be successful in it without knowledge of both.

If this be true, I am only half a man and must look to my laurels. If the demands of any business are known, I must meet these demands if I want success. If I shut my eyes against truth, or to ignorance grope in the dark, it will avail me nothing to cry aloud when lost.

You must prepare for the contest. To say that I will try is not enough. You must demand that preparation of yourself that belongs to this day and generation. When you were a child, childish things were becoming to you; but now that you pretend to act for yourself, it becomes you to act the man and prove your act by all knowledge essential to a full and complete exposition of your claims. But how can I gain a knowledge of teaching? How do medical students get practice in their profession? Are they not required to pursue a certain course of study, lectures, etc., prior to going out to practice? Cannot you do the same? Have you done this? I thought any one who could write and draw a little could teach. Young man, you were never more mistaken in your life.

If the itinerant professors from early times down to the present have not been received with open arms, it is easily accounted for by reflex action. Other callings are suffering from indirections, but this does not remedy this case. If the itinerant professor

not much comfort to speak of, but then "it will be English." There will be no water, no toilet-room, and the passengers will be locked in and unlabeled only at their destination—all so English! The fare will be about \$20 or "four pence, me lad," and the portmanteaus will be "pasted" and not checked. The full fares a postal service will net something over \$2,000 each trip.

There are so many that go everything English that it is expected that coddling-club, English pug-dog owners, polo players, fox-hunters, and dudes will patronize and roll up the receipts of the new train. It will not be necessary to use any of the new \$5,000,000 loan, as it is a known fact that anything brought over here that is English always pays and pays well. One of the trains should be called the "Flying Wilde," and the other "Lightning Lawry."

When to Subscribe.

For several reasons it is desirable, though so far as is practicable, subscriptions should begin with the year, yet it is entirely optional with the subscriber as to when his subscription shall commence. Those who may be specially interested in the very practical and valuable course of lessons commenced by Prof. H. C. Spencer may have their subscriptions begin with the May number, in which is the first lesson of the course.

"I have been asked several times 'o' late,' remarked another Gardner as he opened the meeting in his next Old Time Union, 'if we wa' to have any new notions or powers or unassured for de summer season. De Committee on Sayin's ha' had it in de filderin' lid' o' fare far bad weather: 'Ha who sleeps by day will hunger by night.' 'Industry am de peg on which Plenty hangs her hat.' 'Argument makes three enemies to one friend.' 'Men who go to law must expect to eat dirt 'aters without salt.' 'De biggest balloon kin be packed in a bar'l when de gas am out.' De rattle of de empty wagon kin be heard faster dan de rattle of de loaded one.'"

The Common-sense Binder.

This convenient receptacle for holding and preserving the JOURNAL should be in possession of every subscriber. It is to all intents and purposes a complete binder, and will contain all the numbers for four years. Mailed for \$1.50.

Striking Resemblance.

Many of our readers are undoubtedly aware that H. C. and H. A. Spencer are twin brothers, and so closely resembling each other as to often be mistaken one for the other by even their intimate acquaintances. Of them the *Washington Republican* can published, in connection with its report of the Convention, the following anecdote:

The striking resemblance of two members of the Convention has been the occasion of infinite confusion more than once during the present meeting. The two gentlemen are Mr. H. C. Spencer, president of the Specimenarian Business College in this city, and Mr. H. A. Spencer of New York. They are twin brothers of exactly the same stature and build, the same hair, complexion, eyes, and expression. When one gets up to speak the Convention has to be informed which it is. The voices are also the same. A delegate suggested that a blue ribbon should be tied around the arm of one to distinguish him from the other. The morning H. A. Spencer arrived here from New York he went to the Holly Tree restaurant to take breakfast. The colored waiter looked on in blank wonderment, and while Mr. Spencer was paying his bill was overheard to say to a brother waiter, "Dat man's got de most rasculous appetite I ever see in my life. Why, look here, he was in here at 9 o'clock 'zactly, and had beefsteak, ham and eggs, fried potatoes, and coffee. Now it's a quarter to ten 'zactly, and he's jus' had mutton chops, ham

A New College Building.

Cards of invitation are issued to the ceremony of laying a corner-stone of a new building for the Eastman Business College at Poughkeepsie, N. Y.

From the comments on the personnel of the Convention by the *Washington Republican* we abstract the following:

Among the delegates attending the meeting of the Association there are a number of noted business educators. Prof. S. S. Packard, of Packard's New York City Business college, is a famed teacher. His institution trains over 1,000 students per annum. He is 27 years of age, but looks younger, as he is slender and erect, and his face clearly shaven. He has been in the business thirty years. He is the author of the well known Bryant and Stratton's Book-keeping. He has also had a varied literary and newspaper experience. He first published the famous article of Oliver Dyer on John Allen—"The Wickedest Man in New York." He edited *Bryant and Stratton's Magazine* from 1875 to 1890; subsequently he was editor of *Packard's Monthly*, a creditable literary venture.

A prominent figure in the Association is the Hon. J. S. Mahan, of Detroit. He was formerly state superintendent of instruction in the state of Michigan, and while holding this position saw the necessity of a more practical business education than that afforded by the

Obituary.

We are deeply pained to learn of the very sudden death from hemorrhage, of C. W. Rice, which occurred on the 4th inst., at Estes Park, Colorado, where he had just gone to pass his vacation, and apparently in the full enjoyment of health. Mr. R. was a young man of rare skill and promise, having taught in several of the leading business colleges of the West, and was engaged as teacher of writing in the Denver (Col.) Business College at the time of his decease. He was highly esteemed by all who knew him, alike for his fine social qualities and professional attainments. At a meeting of the Faculty and students of the Denver Business College, the following resolutions of respect to his worth and memory were unanimously adopted:

WHEREAS, the Divine Ruler of the universe has removed from our midst our dear friend and teacher, Professor Charles W. Rice; therefore, recognizing his worth and the loss sustained by his many friends throughout the United States and Canada, and bowing with humble submission to the will of the Almighty,

Resolved, That in his life and character, as exemplified by his every word and act, we recognize a young gentleman of excellent moral character and many talents.

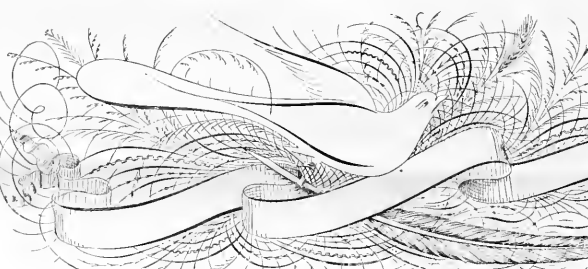
Resolved, By the death of the deceased the community sustains the loss of a good



Answered.

J. B. D., Moving Sun, Iowa.—Please answer the following questions through the *JOURNAL*. 1st. Is professional penmanship injurious to one with weak lungs? 2d. Can I learn to teach penmanship (by reading) without going to school? 3d. Why are there so many failures in teaching penmanship? 4th. Why do so many abandon, early, the profession? 5th. What does Day Shading T. Square cost? 6th. How do I write for a boy who never took a lesson in penmanship? Ans. 1st. Not necessarily, if one while sitting and leaning forward to write will have a care to bend from the hips and not bend the body so as to cramp the chest and interfere with respiration; also be sure to exercise much in the open air, and frequent y distend the lungs by long and full inhalations. 2d. No. We say No, because no one should attempt to teach who has not informed himself in methods of instructions which have been approved and vindicated by their successful application in the class-rooms; this can best be done by receiving the in-

EXERCISE FOR FLOURISHING.



and eggs, stewed potatoes and tea. Dat appetite is real a fortune to any restaurant." It happened that H. C. Spencer had breakfasted at the same restaurant just before his brother got in from New York. The brothers are 41 years old, but have lived together only a small part of their lifetime. H. C. Spencer has several children, and his brother is now a visitor at the house. The little fellows were at first astonished to see their father's double walking around, and could not tell the two apart until they discovered a bold spot the size of a quarter on top of the male's head. The other day a man stopped H. A. Spencer on the street and paid a debt due H. C. Spencer. Last spring H. A. Spencer came here on a visit and went to his brother's college. The brother came into the reception-room to meet him. He sent him into the next room, where fifty boys were assembled, to finish the explanation of an example that had been drawn on the blackboard. Not a boy discovered the change, though one was heard to say, "Why I didn't notice that Mr. Spencer's hair was cut."

Extra Copies of the "Journal"

Will be sent free to teachers and others who desire to make an effort to secure a club of subscribers.

A little fellow of five, going along the street with a dinner-pail, is stopped by a kind-hearted old gentleman, who says: "Where are you going, my little man?" "To school." "And what do you do at school? Do you learn to read?" "Na." "To write?" "Na." "To count?" "Na." "What do you do?" "I wait for school to let out."

public schools. Mahan's book keepings are among the most widely used.

The Hon. A. D. Wilt, of Ohio, is principal of the Miami Commercial college at Dayton, Ohio, and also postmaster of that city. He is about 45 years of age, sharp featured, tall, and alert in expression. He is a member of the board of education at Dayton, and for many years has exhibited a deep and lively interest in the cause of education.

Prof. Daniel T. Ames is the editor of the *PLUMAS ART JOURNAL*, a publication that has a large circulation among business colleges, teachers of penmanship, and others interested in the art. For many years he was at the head of a prosperous college in Syracuse, N. Y. He is one of the most famous expert judges of handwriting in the country. The celebrated Murey letter was submitted to him, as were the letters forged by the colored cude, Whitaker.

Prof. Robert C. Spencer is the oldest of the renowned Spencer brothers, being now 54 years of age. He is president of an old and successful commercial college in Milwaukee. It will be remembered that about a year ago a great sensation was caused by the disappearance of one of his children, whose body was subsequently found in Lake Michigan. He is one of the ablest men in the Association.

Remember, you can get the *JOURNAL* one year, and a 75-cent book free, for \$1; or a \$1 book and the *JOURNAL* for \$1.25. Do your friends a favor by telling them.

Sample copies of the *JOURNAL* sent on receipt of price, 10 cents.

citizen, an educated and talented penman, and superior instructor.

Resolved, By his sorrowing pupils and friends and President and Faculty of the Denver Business College, that we personally mourn the loss of a true friend and teacher.

Resolved, That a copy of these resolutions be sent to the brother and friends of the deceased.

W. C. COLLINS,
J. W. ANDERSON,
F. W. IRELAND,
Committee.

Notice.

Subscribers requesting a change of address should give the old address as well as the new, to enable us to find their name upon our subscription-books, where subscribers are arranged by towns, and not by name.

Rev. Dr. Robert Collyer argues, in *The Critic* of June 16th, in favor of a closer sympathy between Church and State than has existed for several centuries. "The mutual goodwill we would find are established between Church and State, when you find your way to the heart of it," he writes, "is just goodwill between the mother and the daughter, and the desire on your part and mine, that after this long estrangement they should kiss and be friends."

For \$2 the *JOURNAL* will be mailed one year; also, a copy each of the "Standard Practical Penmanship" and the "Handbook of Artistic Penmanship" (in paper covers; 25 cents extra in cloth). Price each, separate, \$1.

struction and criticism, together with the example, of a live and experienced teacher. By it means, if you aspire to teach, avail yourself of at least one course of instruction from a teacher of acknowledged merit and experience. 3d and 4th. First. Because many young men, apparently with the presumption that to be able to write a good or shrewd hand is the only necessary qualification to teach writing, make the effort with a, through their ignorance of the proper methods for successful instruction and, perhaps, ignorance in other directions, they fail, just as they would in any other pursuit for which they were not qualified. Second. Because many skillful and successful teachers, because of their competency, are sought and employed at large remuneration as accountants and correspondents in our great commercial houses, corporations and bureaus of finance. 5th. \$2.50 to \$5.00. Our year writing is very creditable, but it has many faults which a good teacher would at once point out and assist you to correct—chief among which are lack of uniformity and precision in constructing the letters. Your writing is a very prevalent fault of being very irregular upon the base-line, some letters projecting far below, while others are far above the line; this fault alone is sufficient to greatly mar your writing.

E. H. L., Lake Hill, N. Y.—I am on the second year as a subscriber to your paper, an well suited and much pleased with its contents, from month to month, and believe it to be doing a good and lasting work in the interest of practical as well as ornamental penmanship. I have been trying for

How Every City of Upwards of 10,000 Inhabitants can Have a Special Teacher of Penmanship Without Additional Cost.

ARTICLE I.

By CHANDLER H. PRINCE, of Keokuk, Iowa.

The public school system, which is the pride of our nation, is improving every year under the efficient management of men and women devoted to the cause of education.

indeed, very slowly to the *Jack of all trades*, and that the present state of affairs could not have existed had not the specialist appeared and established a claim which has been readily accepted by every intelligent and well meaning citizen.

For many years in the large cities the subjects of music, German and penmanship, have been treated successfully by specialists.

In later years, cities of smaller growth have shared the enterprise, and equally

consent to think of anything better when what we have is good enough.

To carry into effect and improve any new plan simply means additional money, and to this end many a scheme is discouraged because in the outset there cannot be seen returns prior to any expenses being incurred. We do not propose discussing the question of fees, but we are always ready for intelligent advancement, even where money is one of the controlling powers.

army of beggars and paupers, and inmates of prisons; the monopolists and crookeders, and gamblers of every kind and grade.

Consider how much brains and energy and capital are devoted, not to the production of wealth, but to the grabbing of wealth.

Consider how intemperance and unthrift follow poverty. Consider how the ignorance bred of poverty lessens production, and how the vice bred of poverty causes distraction, and you can better answer the question, Is everyone doing his very best?

DANIEL J. AMES

Artist Penman

205 Broadway, New York.

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Size of original, 17 x 21 inches.

The above cut was photo-engraved from pen-and-ink copy executed at the office of the "Journal," and is given as a specimen of lettering.

We are proud of each department of learning, and can account for the rapid strides taken in no better way than that each has been treated as a specialty.

'Tis true, indeed, that much has been done, but it is an undeniable fact that the most efficient teaching is where specialists have held full sway.

From the high schools along up to the acknowledged superior institutions of learning, we find every statement verified, and every argument conclusive evidence of the fact that progress and advancement come,

satisfactory results have been gained. With smaller cities, the question of finances to meet these seemingly metropolitan movements is first, and its importance usually weighs so in the balance that the old plan continues.

This is not strange with men who have been educated under the very same regime. I sometimes wonder how, and why, the old beaten track is discarded. Why the new style is substituted for the old. Why we ever gave up the very things that were once our pride and joy. Why we should

As a nation, we have made wonderful progress; but with all, could there not have been even greater? Is everyone doing his best?

Consider the enormous powers of production now going to waste; consider the great number of unproductive consumers maintained at the expense of the producers—the rich men and the dukes; the worse than useless Government officials; the pick-pockets, burglars and confidence men; the highly respectable thieves who carry on their operations inside the law; the great

Every enterprise must have a leader who will advocate its cause and demand its recognition. The day is about to dawn when every city of 10,000 inhabitants can have a special teacher of penmanship without additional cost. I not only state a plausible truth, but can produce evidence in figures and facts that is unimpeachable proof. This, surely, is reform in its purity, because the rule says, more money for every new enterprise; here we have the exception. More money is not demanded, more money is not desired. It is simply a different

They are invaluable to all who are seeking to improve their writing. Address, PENMAN'S ART JOURNAL, 345 Broadway, New York.

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Dar is many a rule what won't work both ways. Whisky will produce a headache, but a headache won't produce whisky.—*Arkansaw Traveler*.

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NEW YORK, N. Y., AS SECOND-CLASS MATTER.

D. T. AMES, Editor and Proprietor.
B. F. KELLEY, Associate Editor.

NEW YORK, OCTOBER, 1883.

VOL. VII.—No. 10

LESSONS IN PRACTICAL WRITING.

No. XVI.—By HENRY C. SPENCER.

Copyrighted, October, 1883, by Spencer Brothers.

"Sounds which address the ear are lost and die
In one short hour; but that which strikes the eye
Lives long upon the mind; the faithful sight
Engraves the knowledge with a beam of light."

Theory in writing is useful only as it is reduced to practice. Theory directs, practice performs, and the result is a useful art. To write well should become the fixed habit of

ing, or disciplinary exercise. Hence each lesson, as we have remarked before, should be commenced with a movement-drill exercise occupying at least ten minutes' time.

The good right arm is the magazine of power. Using it from the shoulder with the elbow slightly raised, the hand gliding on the nails of the third and fourth fingers, large forms may be produced with finish, grace and beauty. Such is the *whole-arm-movement*. This, modified by poising the arm upon its large full muscles on the under side between elbow and wrist, produces with rapid antirupt strokes the medium or smaller sizes of capitals, small letters and figures, best adapted to business writing. This is called the *forearm or muscular movement*. It is the most useful and practical, and requires most

PLATE 1.

<i>Dr. Jordan, Weston & Co. Cr.</i>											
Feb 1	To Stock,	1	650	Feb 2	By W. Woods,	1	30 05				
" 16	" A. Woods,	6	72	" 5	" Cash,	7	250				
" 7	" Mdse.	8	50 05	" 8	" Sunds.	9	72 40				
" 9	" Bill Pay.	10	49	" 10	" Mdse.	11	145 15				

PLATE 2.

*Articles of Agreement, made and entered
into the second day of May, one thousand
eight hundred and eighty, by and between
Henry Kames, party of the first part, and
Simon J. Samon, party of the second part.*

PLATE 3.

Business Capitals.

A B C D E F G H I J K L M N
P Q R S T U V W X Y Z

every one who writes. Habits are formed by the repetition of actions. Bad habits are enred by doing the right thing over and over again.

As a means to securing a good handwriting we have in these lessons sought to secure the proper position and handling of the pen. "Position gives power"; "Movement is the parent of form." As the position, so the movement; as the movement, so the form.

Throughout our country now, the teaching in regard to holding and handling the pen has been brought to one standard—the same we have sought to inculcate in these few lessons.

To secure genuine skill in the use of the pen, the arm and hand require much train-

persevering discipline in order to make it available.

Attending the forearm-movement, may be allowed a slight subordinate thumb and finger extension and contraction, producing the *compound-movement*, adapted to easy, graceful, current writing.

The *finger-movement*, purely as such (as has been stated in a previous lesson), scarcely exists in the specimens of the ready writer. It is cramped, slow and laborious.

PLATE 1. This ledger account contains three sizes of writing. The heading, consisting of the name, for the sake of prominence, is written on a scale of eighths of an inch; the short letters being one-eighth, the semi-extended two-eighths, and the capitals three

eighths. The Dr. and Cr. are on a scale of tenths. The entries below, are on a scale of twelfths, and the writing space occupied by the height of capitals and extended letters, is three-fourths of ruled space or the space between ruled lines.

Ledger-paper, or paper ruled in columns like the copy, is most suitable for this practice. Be careful to give the figures their proper places in the columns.

PLATE 2. This presents a body of writing for practice. The first three words, for prominence, are written on a scale of eighths and shaded throughout. Care should be taken to shade the down strokes uniformly as to strength. All that follows is written on a scale of tenths, and the capitals and extended small letters occupy three-fourths of the ruled space above line.

In a body of writing, regularity of size, slant, spacing, and uniformity of shade, are indispensable.

Write again and again, gradually increasing your speed until you surely attain rapidity combined with legibility and pleasing uniformity.

It is good practice to copy freely from books and newspapers and to write from the dictation of another, taking note of time to ascertain how many words you can write on an average per minute and execute well. The way to reach a high rate of speed in writing is to practice for it.

PLATE 3. Individuality of handwriting is in great measure the result of individual modifications of the forms learned while under instruction, the selection of forms of letters from the variety presented for consideration, as well as the physical characteristics of the writer. The small letters afford but a limited variety, but the capitals admit of numerous variations in form, proportions, and shading, which open up quite an extensive field for choice. Had we space at our command for such purpose, we could exhibit many more styles than have yet been given. We commend this plate for your careful study and practice.

At the beginning of this course of lessons you were requested to write each a specimen showing your penmanship there; this being the last lesson of the series it is in order for you who have followed the lessons in theory and practice, to write each a final specimen, and, by putting it in comparison with the first, show the improvement which has been made.

All who gain a practical knowledge of the art of writing, find it in though life a source of pleasure, profit and improvement.

Hero Bob;

OR, A TRUE TALE OF NAT TURNER'S WAR.

BY MARY E. MARTIN.

Out on the suburbs of the little town of Jerusalem, in Southampton, stood a home noted for its magnificence both within and without. In its parks the deer wandered at will. In the long line of white-washed cabins that greeted the eye, on a morning of the year, the dusky forms of those who lived within could be seen gliding in and out, and cooing in hurried whispers. In one cabin alone there was an exception. Bob sat on a low flag-bottom chair, just outside of his door. He drew his bow across his fiddle and played soft low music. Not so low that it did not reach the ear of his mistress in the mansion house. She had been walking up and down one of the long colonnades of her house; her lips finely closed; her hands tightly clasped. As she walked to and fro she cast her eyes first up to the fiery, flame-like clouds, then to the fields of ripening wheat that bowed and flashed in the sunlight. There hovered over all a calm that seemed to mock the queenly woman's misery. Now and then this calm was ruffled by the contorted whirle of the partridge that came up from the grassy orchard's depths. Now the balmy morning breeze bore to her ear sweet music from Bob's cabin. She stopped in her walk, and between her closed teeth she murmured, "I will do it." She touched a bell on the door, and a maid soon appeared and waited in silence her orders.

"Tell Bob to come to me at once," her mistress commanded.

In a few moments Bob stood on the upper step of the colonnade; his hat off, and placed carefully beneath his arm. As he stood there one could see that he was a young man yet, and of fine proportions. His skin was so black that his white teeth gleamed like pearls.

"I have sent for you, Bob," his mistress said, "to talk with you. Have you heard that Nat Turner is abroad?"

"Yes, Miss Agatha," he quietly answered.

The woman's lips quivered before she spoke again; then said: "And you know where my daughter Mary is?"

"At a boarding-school not far from the next town, Miss Agatha."

The lovely woman's breath came quick and short, as she stood outwardly calm. "I have sent for you, Bob," she said, "to tell you that I wish you to go for her; but it must be of your own free will that you do it,

You know that this school is on the road that Nat Turner will take; bring my daughter to me, Bob, in safety, and ask me in return any favor and it is yours."

Bob raised his head proudly, and a bright light shone in his face that made his mistress wonder just a little what it could mean. He looked his fair mistress in the face, and said: "I will bring her to you, Miss Agatha, or give up my own life."

Bob turned and went to the stables, and had the swiftest horses put to the large roomy carriage, and drove away—the remaining blacks wondering where he could be going. Some whispered, to join Nat Turner.

The school where Mary Grantham was boarding was beautifully located on elevated grounds, in an oak grove of twenty acres. It was usually well filled with pupils, but late, on this morning of terror, Mary was the only one left. Every one had been removed to places of safety by their fathers or brothers. The teachers were nearly all gone, yet Mary Grantham could not be prevailed upon to leave. No, she could stay. "I have no one else—but I believe Bob will come for me."

"Would you trust yourself with him?" exclaimed one of the teachers.

"Yes," said Mary, "before anyone but my mother."

She was right, for the sun was only at high noon before she saw the carriage stop at the door. In vain the principal pleaded with Mary not to go with the negro. Go she would. Bob placed everything, even to the feather-bed that Mary had brought into the carriage, and filled a basket with lunch. Mary hesitated upon how long it might be. He respectfully told her it might be best. They had only gone an hour's ride from the seminary when Mary heard a sound that made her heart almost stand still. On looking from the carriage window she saw, directly in the road before them, Nat Turner and his men. She grew a little pale, for she felt that death was certain. Was Bob false? Was it an accident that they had met me? All this she wondered as she saw Bob jump down and talk with them. What was her horror when the few words she caught of the conversation she heard Bob say that he would join them. He then mounted the box again, and drove the carriage into the woods, while the crowd went on. It was in a gloomy-looking grove that he stopped the carriage, and told Mary to get out. She did so, and at once asked:

"What do you intend to do with me, Bob?"

"They have compelled me to join them, Miss Mary, and you will have to stay here. There is a little cave here, not a soul knows of it but me. You must stay here for a day or so, and, if anything happens to me you must try to make your way home."

What Bob did not tell Mary was, that Nat Turner had told him to kill her and supposed he had. Bob placed the feather-bed inside the cave, and the basket of lunch by. After Mary had gone in, he pulled the vines carefully over the mouth of the cave, and went back and joined Nat Turner.

Mrs. Grantham waited with anxiety the return of Bob with Mary, yet she did not lose faith in Bob when the time passed and he did not come. It was the second night that Mrs. Grantham, unable to sleep, was sitting at the window of her room, with the blinds closed. She was wondering what could have become of Bob and Mary. Presently there was a slight rustle of the shutter that made her start. Then a low voice called: "Miss Agatha!"

She opened the blind just a little, and then, crouched beneath the window, was Bob.

"Come out to the farthest corner," he whispered; then he disappeared in the darkness. Only for a moment did he hesitate. There was just this thought flashed through her mind: If Bob had brought Mary, why should she act in such a secret way?

She still trusted him; so, wrapping a dark cloak about her, she stepped from the open window, and made her way to the crib. When she reached it, she found the carriage, and Bob standing at the horses' heads.

"Where is my daughter, Bob?" she at once asked.

He opened the carriage-door without a word, and Mary sprang into her mother's arms, safe and well. Bob then told Mrs. Grantham that he had been compelled to join Nat Turner to save Mary.

"Oh, Bob, my boy, don't think that you can ever atone for it if you have stained your hands with blood!"

"I have not, Miss Agatha! I only stood until I had a chance to slip away. I am going now to hide in the Dismal Swamp until this fuss is over."

Mrs. Grantham placed with him to let her hide him, but he would not. Then, taking his hand in hers, she said: "You have kept your promise; when you come back, ask me what you will in return and it shall be yours."

The same look of joy sprang into his face that Mrs. Grantham saw as he had stood upon the steps of the colonnade. Even in the darkness she noticed it; yet there was a difference in the look: it seemed now as if he had been running a race, and was ready to put his hand upon the prize. What would he ask?

Mother and daughter went back to the house, and before they slept Mrs. Grantham made Mary tell her the whole story. Mary told of Bob's care of how he risked his life in leaving her, and of his difficulties in finding his way back.

As soon as it was possible Mrs. Grantham had free papers made out for Bob. She felt that this alone could bring that look of joy on his face. One morning, not long after she was sitting on the colonnade, she suddenly looked up and there stood Bob on the top step. He asked, in the most confidential manner: "What's your orders, Miss Agatha?"

"My orders, Bob? I think you have not yet told me in what way I can repay you for saving Mary."

"Teach me to write!" and his face was filled with happiness, as if of all boons that one could crave that alone was greatest.

"Teach you to write, Bob?" Mrs. Grantham exclaimed. "Is that all you ask in return for what you have done for me?"

"It's more to me, Miss Agatha, than anything you could give me."

"Mary shall begin this very morning to teach you to write. But here, I will give you your freedom papers."

Bob pushed the papers gently aside, saying, "I have no use for them yet—if I ever I do, I want to be a free man in knowledge, Miss Agatha. Free my mind first. I thirst for knowledge. Miss Mary has taught me, long ago, to read, but I must learn to write, too, long ago to know how."

It was a pretty sight to see Mrs. Grantham bending over the pine table, in Bob's cabin, teaching him how to write. She began her task that morning, and kept it up for many a day after, until Bob had learned to write as beautifully as she could. After Bob had learned to write he was held in greater awe by his fellow-blacks than were even the old convicts.

Bob lies now, side by side with Mary Grantham, in "the acre," and the blue waves of the Atlantic surge a requiem near their graves. Few know how grand and heroic he was. His race will never produce a greater hero than the man who would risk life that he might ask and obtain the boon of a perfect knowledge of writing. What a source of pleasure—what fields of beauty it caused to be opened out to that darkened mind! We, who have never known what it was to have the understanding light drenched, can never conceive.

The Title of Esquire.

The legislative prohibition by the United States of titles of nobility could not eradicate the trait of human nature which makes such titles, or any verbal badge of distinction, a dearly craved prize for the mass of people; but in our eagerness for these we have done more to abash them than any laws, by making them ridiculous. A title given to everybody is a self-contradiction and absurdity; for it distinguishes no one and implies nothing; such is our democratic society, no one is willing to give others the monopoly of such distinction. In consequence, several titles which were tolerably definite in meaning once have become tags that do not add a hair to the meaning of the name itself. Among these is "Esq.," once a coveted badge of professional distinction, and in early New England times confined rigidly to its narrow use—indeed, even "Mr." was only allowed to respectable holders in good standing. Coming to us from feudal England, "Esq." marked members of the legal fraternity and kindred occupations. It was at length assumed by or conferred by courtesy upon prominent and wealthy citizens, and at last has come to mean only as adult male citizen—the same as "Mr.," or, in general, the same as the name would imply without addition. It is, therefore, utterly useless, a bore and an offense; for a meaningless title is an affront to any man. It should be discarded altogether, and left to be "sketched" by the "sketchers." Write "John Smith," or "John H. Smith," if you please, but let us have no more of "John Smith, Esq.,"—*Traveler's Record.*

John W. Brooks, the railroad manager, once notified a man to remove a barn which he had placed upon the company's land, stating in the notice that he would be prosecuted if the barn was not immediately removed. The recipient being unable to read the notice thought it was a "pass" over the line, and used it as such for two years, no conductor being able to read it.

When to Subscribe.

For several reasons it is desirable, that, so far as is practicable, subscriptions should begin with the year, yet it is entirely optional with the subscriber as to when his subscription shall commence. Those who may be specially interested in the very practical and valuable course of lessons just closed by Prof. H. C. Snyder may secure all the numbers of the JOURNAL containing these lessons, except that of January, 1883—fifteen numbers in all—for \$1.25; single numbers, 10 cents.

The Art of Writing.

AS VIEWED AND TREATED BY THE FATHER OF SPENCERIAN PENMANSHIP.

By R. C. SPENCER.

In a secluded spot among the Catskill Mountains, not far from the Hudson, November 7th, 1806, was born a boy with a passion and insatiable for the art of writing. From infancy, almost, his genius for the pen showed itself. Before the age of six years, without teachers and with only the nearest models of script letters, he had, in the absence of other materials, used the fly-leaves of his mother's bible upon which to instruct himself in penmanship. This, however, betokened no want of reverence for the book that gave him the history of the divine origin of the art to which he devoted his talents. Indeed, the book was to him proof of the inestimable value of writing, without which there could be no books. The precepts of the moral law, written upon tables of stone by the finger of God, impressed his mind with the utility of writing; to the moral, intellectual and social world, not only as a means of communication among men, but of making known the divine mind to humanity.

These views of the art of writing were uppermost in his mind, and during more than half a century assiduously devoted to its cultivation, teaching, improvement, and diffusion, he steadily held it up to contemplation as among the chief instruments of intelligent progress. By exalting the art in its relations to the best movements of mind and heart, he dignified his work, and drew from it a spirit of grand enthusiasm that found expression often in eloquent speech and poetic form. But these, of course, were the products of his maturer thoughts, that began in the germs of his early passion for writing. They were the outgrowth of a nature most happily constituted for the mission it performed. The force that was working in him were apparent when, as a mere child, he was accustomed to steal away to the kind old cobbler in the neighborhood, who allowed him to write on his strips of leather, producing thereon the forms of letters, which were in part the original creation of his inventive fancy. This same impelling and prophetic passion in the boy showed itself in the use to which he put the first penny of which he became the owner, at the age of six years. That penny, kept with miserly care for the purpose, was sent by a neighbor to the nearest market-town, some twenty miles away, to be invested in a single sheet of writing-paper.

The time consumed in those days in traveling that distance and in returning over the rough mountain roads was really considerable. To the ardent and expectant boy, writing at home for the coveted sheet of writing-paper, the hours passed slowly. But his mind was busy thinking of the letters he would make on that sheet of paper. Late into the night he waited up for the coming of the agent to whom he had intrusted his penny with authority to invest it in one sheet of writing-paper. At last, overcome by sleep, he dreamed of his paper and what he would write upon it. By his side lay his pen, made by his own hand, with a barlow knife, from a quill plucked from the wing of one of his mother's geese. Soon after midnight the messenger returned, bringing with him the coveted sheet of writing-paper. The expectant boy awoke from his dreams to try his pen upon the paper. But the hand did not obey the will, and the forms that he produced on the paper were so inferior to the ideals in his mind that he laid down his pen, put away his paper, and with a disappointed and heavy heart he returned to his cot and troubled sleep. Even at that early age he was not only a

close and critical observer of everything that was done with a pen, but had begun to notice the faults and imperfections of what he saw, and to judge in accordance with the original standard of his own. The elements of grace and beauty to which he was keenly alive and impressive he felt to be greatly lacking in, and often entirely absent from, the writing which he saw. In some of the better specimens he observed a degree of regularity, and a firmness and strength that pleased him, and he imitated them. These were the best features of what he found to be the English round-hand style of writing. Although in developing Spencerian penmanship he discards the heavy, sombre and laborious features of the English round-hand, he always held them in high estimation for their solidity and distinctness, and to the last year of his life excelled them with wonderful skill and perfection—excelling the most famous masters of England, whose elaborate and artistic works had been engraved and published under royal patronage and at great cost.

While yet a small boy, he who was to create in Spencerian penmanship the stud-

be improved by using the end of a stick of convenient size and length. The forma of natural objects about him had taught him lessons in art, until he expressed the sentiment that "Nature is the Mother of the Beautiful."

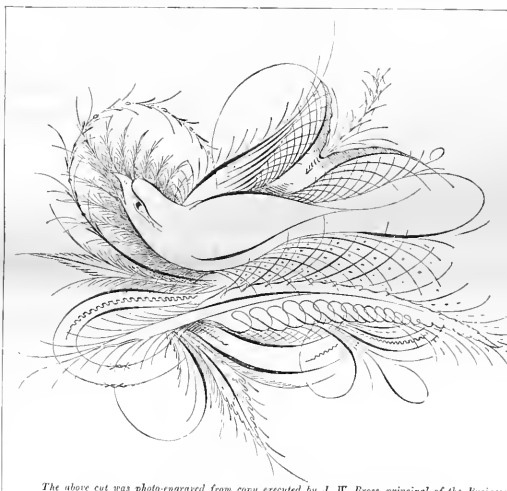
The Master Outdone.

The master of a certain school in a village in Spain bore the reputation of being a very clever calculator; but upon one occasion he almost forfeited his reputation.

The rector of the parish and the alcaide, on a certain occasion, paid a visit to the school to inspect the progress of the children. A little rogue, of whom no question had been asked, and who had therefore missed the opportunity for distinguishing himself, which he greatly desired, made up his mind to question since he was not questioned.

"Master," he said, "will you do me the kindness to answer me something?"

"Ask whatever you please," replied the master; "you know I always tell you to ask about anything that you do not know.



The above cut was photo-engraved from copy executed by J. H. Bost, principal of the Business Practice Department of Peirce's Business College, Brooklyn, Iowa.

and American style of writing, by the death of his father was left to the care of his widowed mother and older brothers. Discouraged with the hard struggle for existence among the Catskill Mountains, and hearing glowing accounts of the richness of the then Far West—the Connecticut Western Reserve of Ohio—the family gathered their few household articles into an ox-cart and turned their faces westward. After long months of weary travel they reached the land of promise, erected a rude cabin of logs, and began life in the wilderness of Northern Ohio, sharing the hardships and privations of that early day. The boy, who at the age of six years had devoted his first penny to the gratification of his desire to improve in writing, had now become a lad of ten or twelve years. His desire for education was intense, but there were no schools, and few, if any, books within his reach. Not only so, but the forest must be cleared away, a home established, and the soil cultivated, to obtain the bare necessities of life. After the exhausting toils of the day, the evenings were spent in the light of the log-fire, by the wide hearth of the log-cabin, mastering arithmetic and English grammar and in the study of history. The snow of winter falling smooth and soft among the great trees, and the frozen surface of the streams, spread out before the lad invitations to write which

A Good Handwriting.

By C. G. P.

"Can I acquire a good handwriting? is a question asked by nearly every young person. Professional penmen, when asked the question, always answer, 'Yes, of course, you can.'"

The next question is, "How?" Says the professional writer-master—especially if he be in the business of teaching—"By a few weeks' or months' instruction under a good teacher."

If some one whose writing is a miserable scrawl, which none can read without great difficulty, is asked the question, he will most likely answer, "Yes, if you have a natural talent for it, or the 'gift of writing'; and if you haven't, then you may as well not waste your time in trying."

These answers are all given, taking as a standard of good writing the fee copy-hand of the professional penman.

The next question asked will be, "After I have attained a good hand can I retain it so as to always write as well as when I finished my course of instruction?" The one will answer, "You cannot lose it"; and the other will say, "It will be of no use to you when you come to write continually, and you will write as poor a scrawl as though you never took lessons in penmanship."

Another question often asked is, "What do you consider a good handwriting to be?" This question calls forth a variety of answers from different persons. One says that no writing is good unless it resembles very closely the engraved writing in the copy-books; another, that good business writing has little or no resemblance to the engraved copy-hand.

Now, our idea as to what good writing is, is that it depends very much upon the purpose for which the writing is done. If done by the teacher, for pupils to copy, it should be done in an artistic manner as possible—and by artistic we do not mean with any unnecessary flourishes. The person who would write good copies, for pupils to practice from, should have an eye for beauty and the artistic disposition of lines, and his hand should be trained to produce smooth, even and symmetrical characters, with a proper regard for the blending of light and shade.

And, unlike some enthusiastic penmen, I do not believe that everyone can acquire this art of good copy-writing.

But for business purposes, good writing is that which can be easily written and read, and the letters should be formed with as few strokes of the pen as they possibly can and be consistent with legibility.

And we believe this style of writing can be acquired by anyone, though some would require much more study and practice than others. With plenty of study and practice almost anyone can acquire something approximating a fair copy-hand. But by a great many it can only be written very slowly and with great care, and by spending more time with their writing than most people can afford to do in this age of rush and hurry. Where much writing has to be done, each person will develop a style peculiar to himself, no matter what instruction and practice he may have had in "writing by rule."

Then, you may ask, why should the teacher of writing be required to write such a free hand, so much better than it is possible for his pupils to acquire? Simply because any work will be done better by having perfect models to copy from.

The nearer we can come to a perfect imitation of a good model, the better our work will appear. And if we all use the same model for a basis, which our mental and temperamental peculiarities will devel-

He who asks makes no mistakes."

"My father is three times my age. Will the time ever come when he will be double mine?"

"That is not a question," said the master. "It is a joke. To him that about the clock must stop for your father and continue to go for you."

"But it is quite possible," continued the child.

"Silence, impertinent little fellow!" cried the angry master, who only spared the rod out of respect to the visitors. These gentlemen looked with little approbation upon a lad who tried to puzzle the best calculator in Biscay, and obstinately maintained a proposition which appeared to them as absurd as it did to the master.

"I will prove," said the child, "that what I say is true. I am twelve years old, my father is thirty-six. In twelve years I shall be twenty-four and my father forty-eight. Consequently my father, who is now three times my age, will then only be its double."

The master became whiter than the walls of his room, and the visitors burst into peals of laughter.—*Notre Dame Scholastic.*

Sample copies of the JOURNAL sent only on receipt of price—see inside.

ope into our own individual style, it will be easier to read and the writing of different individuals than it would be if we had different models to copy from.

The Pen.

BY L. L. TUCKER.

We'll praise the pen—the hero pen,
The guide of commerce, friend of men.
Without it aid would perish trade,
All progress ceases were they none away.

In every land the skillful hand
Finds there, the true magic's hand,
Conquering wealth in every place,
Winning the crown in every race.

At thy command, on sea and land,
The navies fly, the armies stand,
Impelled by thee, no army aces,
The white winged ships are sailing fees.

Oh, gladly, then, we'll praise the pen,
For power o'er wins the praise of men,
Thy might we sing, and crown thee king,
To lead due to thee we're bringing.

While sparkling with diamonds' light
In golden setting radiantly bright,
Or colder gleam, like pale star,
Or gleam like dust, like pale star.

While thus shining with thy beauties shown,
We all to thee most subject be,
No fire or fall at thy desire,
Yet, like real true, thou obeyest too,
And move over man's will to do.

By grace of white the Law define,
Which, due through thee, the Law define,
From Sinai's mount to Calvary's fount,
God's gift to man by thee we count.

Now is Lending a light by thee kept bright,
Which, due, were none to thee, the night,
And thy pen, from all the ages,
With truth the mind of man engages.

From heart to heart, by thy fair art,
We are the love of friendship start;
While never and grace need to trace
The words we'd 'twice speak face to face.

All honor, then, to the potent pen,
We'll ever praise thy friend of men,
While strive we with all needful wit
To wield thee true with a master's skill.

Educational Notes.

[Communications for this Department may be addressed to B. F. KELLEY, 205 Broadway, New York. Brief educational items solicited.]

And when the world shall lack your names
With gracious lives and manners free,
The teacher shall ever claim
And whisper, "These were mine." WINTHROP.

If your head always directs your pupils,
And, his own head will become useless to him—
—ROUSSEAU.

In the public schools of Ohio 98,691 scholars are taught the alphabet, 627,748 reading, 653,393 spelling, 528,147 arithmetic, 224,051 grammar.

Kansas owns 5,555 schoolhouses, worth \$2,000,000. It has a State university, a State agricultural college, two normal colleges for the education of teachers for the public schools, a college to teach the deaf and dumb to speak and the blind to read.

According to report teachers throughout Prussian dominions are paid about three and a half times as much now as formerly. In 1820 the average salary was \$74.30; in 1878 it was \$271.50 to a teacher. The average salary in Berlin at the present time is \$195.12.

President Bartlett, of Dartmouth College, is reported as saying that the graduation of Daniel Webster at that college was one of the worst things of ever happened to it, because every student of law standing refers to him as one of his kind who afterward attained eminence.

Education is general in Denmark, and is compulsory; nearly every man and woman can read and write. Belgium spends annually more than a million of dollars for school purposes, having the fee compulsory system. About four-fifths of the people can read and write.

The catalogue of the Michigan University for 1882-83 shows that the total number in attendance is 1,440. There are 524 students in the literary department; 360 in the medical; 333 in the law; eighty-seven in the school of pharmacy; fifty-eight in the homeopathic college; and sixty-nine in the college of dental surgery.

"The largest sum expended in this country for each enrolled scholar is to be credited to the Cherokees of Indian Territory. Each pupil in their schools is educated at an annual cost of \$35.76. The smallest sum per capita—eighty-nine cents—is paid by Alabama."

A two years course of instruction in mechanic arts will be opened about Nov. 1 in the College of the City of New York to students of the collegiate classes in good standing. Instruction will be given two hours a day three days each week. The general processes of wood-working will be taught the first year, and of metal-working the second. Machinery and tools will be furnished by the college.

Each inhabitant of the United States pays \$2.02 for the support of the public schools and \$1.29 for military purposes.

These two items of expenditures in other countries are as follows: Prussia, 51 cents and \$2.29; Austria, 34 cents and \$1.80; France, 22 cents and \$4.50; Italy, 13 cents and \$1.27; England and Wales, 16 cents and \$3.86; Switzerland, 88 cents and \$1.—*National Journal of Education.*

Overwork in schools is not confined to this country; there are serious complaints of it in England. A gentleman wrote a letter a few weeks ago to the Liverpool *Mercury*, in which he criticized severely the schools of Liverpool for over-teaching. The day's study, he says, begins at 7.45 a.m., and lasts until 8 p.m. Besides this, the evenings are supposed to be devoted to study at home, and there are no holidays on Saturdays.—*Canada School Journal.*

William H. Vanderbilt handed his check for \$3,000 to the proprietor of a hotel in the White Mountains to be distributed among the thirty college boys who are acting as waiters there. This is one of the ways adopted by poor young men in New England colleges to make a little money for the following year, at the same time that they are getting the benefit of a vacation. Mr. Vanderbilt's gift was prompted, it is said, by the self-reliant spirit and gentlemanly bearing of these young men.

Actions, looks, words, steps, form the alphabet by which you may spell character.—*Larator.*

EDUCATIONAL FANCIES.

[In every instance where the source of any item used in this department is known, the proper credit is given. A file courtesy from others will be appreciated.]

A Yale student swall wed his diamond pin and is 30 cents out of pocket thereby.

If a student convince you that you are wrong and he is right, acknowledge it cheerfully and—hug him. *Emerson.*

"Enile," asks the teacher, "which animal attacks himself the most to man?" Enile, after some reflection: "The beech, sir."

The spaniards are a well-meaning people, but you can't expect very much of a people who spell "Honey" with a "J."—*Burlington Hawk.*

What comfort some pedagogues might derive from the thought that wise pupils can learn as much from a fool as from a philosopher.—*Vedder.*

De agricultural colleges nuss he's in long ways off, 'cause heap er farmer boys goes off ter 'em 'n' nebber gets back ter de farms again.—*Texas Siftings.*

An impetuous individual remarks that life was the same to him at school as it is now. He was strapped then and he has been strapped ever since.

The Harvard "annex" for women is eminently successful. Two ladies out of a class of five have become engaged to their teachers.—*Chicago Herald.*

"Why does a donkey eat thistles?" asked an Austin teacher of one of the largest boys in the class. "Because he's a donkey, I reckon," was the reply.—*Texas Siftings.*

Father, addressing his little boy, who has brought home a bad mark from school: "Now, Johnny, what shall I do with this stick?" *Johnny*: "Why go for a walk, papa."

Student (not very clear as to his lesson): "That's what the author says, anyway." Professor: "I don't want the author; I want you!" Student (despairingly): "Well, you've got me."

Every man who has kept a school for ten years ought to be made a major-general; and have a pension for the rest of his natural days, and a horse and wagon to his going around in.—*Josh Billings.*

A man winks his eye an average of 30,000 times a day, and a woman's tongue makes 78,000 in the same time, in twenty-four hours. At this rate how long will it take the man to catch up!—*Detroit Free Press.*

Professor to the young lady student: "Your mark is very low, and you have only just passed." Young lady: "Oh I am so glad." Professor, surprised: "Why?" Young lady: "Oh, I do so love a tight squeeze."

The Portland Evening Post has had a tussle with the possessive case, and got licked. It says, "Lady Eastlake emphasizes the presence of one fine trait in the character of the late historian of Greece's wife!"—*Portland Advertiser.*

Seven different mothers interested in the heads of Africa have twenty-nine children between them. Five of the children swear, three have been in the workhouse, two have ran away, and the police are after four other children. The one remainder, and how much will it cost to wash their faces and mend their clothes!

The Farmer's Tribune tells this chapter of real life: "Your daughter graduates this month, Mr. Thistlepod?" "Yes, she'll be home about the 20th, I reckon." "And your son graduates also?" "Oh, yes, he'll come home about the same time." "And what are they going to do?" "Well," said the old man, thoughtfully, "I don't just exactly know what they want to drive at, but Marthy she writes that she wants to continue her art studies on the continent, so I think I'll just send her to the dairy and let her do a little plain modeling in butter, and Sam he's got to go abroad and polish up a little, and, as good luck will have it, he'll be home just in time to spend himself on the grubstake and on the rest of the eradic blades against the wheat harvest." And the old man smiled to think that he hadn't thrown money away when he sent his children to school.

A pine floor laid in a gold-worshiper's shop in ten years becomes worth \$150 per foot. A Syracuse jeweler once bought for less than fifty dollars some sweepings that gave \$200 worth of gold. In his cellar a tub into which is blown the dust from a polishing wheel, accumulates fifty dollars a year. A workman in that shop carried off on the tip of his moistened finger thirty dollars of earnings in a few weeks. Workmen sometimes oil their hair and then run their fingers through it, leaving a deposit of gold particles, which they afterward wash out.—*Syracuse Herald.*

Magical Numbers.

THE NUMBER 12257 AGAIN, AND OTHERS.
By W. H. GREENLEE.

In the September number of the *JOURNAL* appeared some very interesting experiments with the number 12257, and as inquiry for other numbers having like

properties. The figures 12257 form the repetend obtained by reducing the fraction $\frac{1}{7}$ to a circulating decimal, and in the process of reduction all the possible remainders are obtained thus:

7)1,000,000,12257			
30	1	1st remainder	
28	3	2d	
	2	3d	
10	6	4th	
4	5	5th	
	5	6th	
60			
56			
40			
35			
50			
49			

We now have 1 the number with which we first started for a remainder, and the same figures and containing the division would only give a repetition of this set of figures. This is not $\frac{1}{7}$, as it would have been had the division terminated here, but $\frac{1}{7} = .142857$, and this fraction multiplied by 7 to make it equal $\frac{7}{7}$, or 1 would give 0.00000. Multiplying $\frac{1}{7}$ by any number is the same as multiplying $\frac{1}{7}$ by that number and reducing to a circulating decimal; for instance, $\frac{1}{7}$ multiplied by 4 = $\frac{4}{7}$, and $\frac{4}{7}$ to decimal form is .571428 + = .571428.

Now any fraction having 7 for its numerator, and a prime number for its denominator which will yield in its reduction to decimal form all possible remainders, which are all the numbers less than the denominator, will give rise to a number having exactly the same properties in relation to its denominator that 12257 has to 7. For example, $\frac{1}{7}$ reduced to a circulating decimal gives .05883329417647 + = .05883329417647, and it will be found that this number multiplied by any number which does not contain 17 as a factor will reproduce these figures in the same order but beginning differently, and the number 12257, if the multiplier be greater than 17, the product will contain more than sixteen places, and dividing to periods of sixteen figures, each beginning at the right, and adding periods, will reproduce the original number. Likewise $\frac{1}{7}$ reduces to .0523815790238157 +, and $\frac{1}{7}$ to .043478260869565217913 +, which numbers bear the same relation to 19 and 23 respectively that 12257 bears to 7.

The number 10 in order to be complete must contain one less place than the number indicated by the figures of the fraction from which it originated. Thus the numbers produced from $\frac{1}{7}$, $\frac{1}{11}$, $\frac{1}{13}$, $\frac{1}{17}$, $\frac{1}{19}$, $\frac{1}{23}$, $\frac{1}{29}$, $\frac{1}{31}$, $\frac{1}{37}$, $\frac{1}{41}$, $\frac{1}{43}$, $\frac{1}{47}$, $\frac{1}{53}$, $\frac{1}{59}$, $\frac{1}{61}$, $\frac{1}{67}$, $\frac{1}{71}$, $\frac{1}{73}$, $\frac{1}{79}$, $\frac{1}{83}$, $\frac{1}{89}$, $\frac{1}{97}$, $\frac{1}{101}$, $\frac{1}{103}$, $\frac{1}{107}$, $\frac{1}{109}$, $\frac{1}{113}$, $\frac{1}{127}$, $\frac{1}{131}$, $\frac{1}{137}$, $\frac{1}{139}$, $\frac{1}{149}$, $\frac{1}{151}$, $\frac{1}{157}$, $\frac{1}{163}$, $\frac{1}{167}$, $\frac{1}{173}$, $\frac{1}{179}$, $\frac{1}{181}$, $\frac{1}{187}$, $\frac{1}{191}$, $\frac{1}{193}$, $\frac{1}{197}$, $\frac{1}{199}$, $\frac{1}{211}$, $\frac{1}{223}$, $\frac{1}{227}$, $\frac{1}{229}$, $\frac{1}{233}$, $\frac{1}{239}$, $\frac{1}{241}$, $\frac{1}{251}$, $\frac{1}{257}$, $\frac{1}{263}$, $\frac{1}{269}$, $\frac{1}{271}$, $\frac{1}{277}$, $\frac{1}{281}$, $\frac{1}{283}$, $\frac{1}{293}$, $\frac{1}{307}$, $\frac{1}{311}$, $\frac{1}{313}$, $\frac{1}{317}$, $\frac{1}{331}$, $\frac{1}{337}$, $\frac{1}{347}$, $\frac{1}{349}$, $\frac{1}{353}$, $\frac{1}{359}$, $\frac{1}{367}$, $\frac{1}{373}$, $\frac{1}{379}$, $\frac{1}{383}$, $\frac{1}{389}$, $\frac{1}{397}$, $\frac{1}{401}$, $\frac{1}{409}$, $\frac{1}{419}$, $\frac{1}{431}$, $\frac{1}{433}$, $\frac{1}{439}$, $\frac{1}{443}$, $\frac{1}{449}$, $\frac{1}{457}$, $\frac{1}{461}$, $\frac{1}{463}$, $\frac{1}{467}$, $\frac{1}{479}$, $\frac{1}{487}$, $\frac{1}{491}$, $\frac{1}{499}$, $\frac{1}{503}$, $\frac{1}{509}$, $\frac{1}{521}$, $\frac{1}{523}$, $\frac{1}{541}$, $\frac{1}{547}$, $\frac{1}{557}$, $\frac{1}{563}$, $\frac{1}{569}$, $\frac{1}{571}$, $\frac{1}{577}$, $\frac{1}{587}$, $\frac{1}{593}$, $\frac{1}{599}$, $\frac{1}{601}$, $\frac{1}{607}$, $\frac{1}{613}$, $\frac{1}{617}$, $\frac{1}{619}$, $\frac{1}{623}$, $\frac{1}{629}$, $\frac{1}{631}$, $\frac{1}{637}$, $\frac{1}{641}$, $\frac{1}{643}$, $\frac{1}{647}$, $\frac{1}{653}$, $\frac{1}{659}$, $\frac{1}{661}$, $\frac{1}{667}$, $\frac{1}{671}$, $\frac{1}{673}$, $\frac{1}{677}$, $\frac{1}{683}$, $\frac{1}{687}$, $\frac{1}{691}$, $\frac{1}{697}$, $\frac{1}{701}$, $\frac{1}{709}$, $\frac{1}{713}$, $\frac{1}{727}$, $\frac{1}{733}$, $\frac{1}{739}$, $\frac{1}{743}$, $\frac{1}{751}$, $\frac{1}{757}$, $\frac{1}{761}$, $\frac{1}{769}$, $\frac{1}{773}$, $\frac{1}{787}$, $\frac{1}{797}$, $\frac{1}{809}$, $\frac{1}{811}$, $\frac{1}{823}$, $\frac{1}{827}$, $\frac{1}{833}$, $\frac{1}{839}$, $\frac{1}{853}$, $\frac{1}{857}$, $\frac{1}{859}$, $\frac{1}{863}$, $\frac{1}{877}$, $\frac{1}{881}$, $\frac{1}{883}$, $\frac{1}{887}$, $\frac{1}{893}$, $\frac{1}{899}$, $\frac{1}{901}$, $\frac{1}{907}$, $\frac{1}{911}$, $\frac{1}{913}$, $\frac{1}{919}$, $\frac{1}{929}$, $\frac{1}{931}$, $\frac{1}{937}$, $\frac{1}{941}$, $\frac{1}{947}$, $\frac{1}{953}$, $\frac{1}{967}$, $\frac{1}{971}$, $\frac{1}{973}$, $\frac{1}{977}$, $\frac{1}{983}$, $\frac{1}{989}$, $\frac{1}{991}$, $\frac{1}{997}$.

American Oblique Pens and Oblique Penholders.

By A. R. LEWIS.

In 1845, Mr. Pickett, a celebrated gold-pen manufacturer of Pittsburgh, Pa., placed in the market oblique gold-pens, which, so far as now known, were the first manufactured in this country. They found but little favor until some years later, when the widow of Mr. Pickett transferred the business to Detroit, Mich.

P. R. Spencer visited the factory, and had the pen remodeled to suit his ideas of a correct oblique instrument for smooth, easy writing. From 1854 to 1864 the pen was manufactured as the "Spencerian," and was sold in every part of the country. When the Spencerian steel-pens were placed in the market in 1860, Mr. Spencer recommended them as superior to the average grade of gold-pens, and in time his opinion was justified by their extended sale and general use. John Holland, of Cincinnati, O., and several New York firms, were at different times engaged in making oblique gold-pens under the name "Spencerian"; also, under other names, and for any one who would give an order for \$100 worth at a time.

Experiments in making oblique steel-pens have not been very successful. Esterbrook & Co. have produced a fair quality of the oblique steel-points. Perry & Co., of England, have shipped to this country oblique points of about the same grade as those of American manufacture, but there seems to be but little demand for them, either in the schools or counting-rooms.

In 1852, one of the two brothers, H. A. Spencer, then quite a lad, made a model for an oblique penholder, and submitted it to his father to be tested. After writing with it the patriarch of the Spencerian said: "My son, the principle of an oblique instrument for writing is correct, but you must embody it in a penholder of comely shape."

His A. had, it is said, several hundred models made at different times, but secured no patent until 1868. This is briefly the history of the first oblique penholder placed in the American stationery trade.

As far back as 1839 a writing device, consisting of a tube or metal plate cut in the shape of an arc of a circle and attached to a wooden holder, was patented by Wm. Fife, but it is not known to have been manufactured or offered to the trade.

During the past year a patent has been issued to Spencer and Cutting for a double penholder, which can be used to hold the pen oblique or straight, as the writer may prefer. It can be attached to either large or to medium sized woods, or to the ordinary cheap penholders used in the schools. This double penholder, as furnished to the trade by the JOURNAL, I believe, at less cost than the old oblique, is a valuable invention which, if properly introduced and given a fair trial will, no doubt, be appreciated for its superior writing qualities, and come into extended use as an aid to good writing.

The only regular oblique penholder factory in this country, or perhaps in the world, is situated at Providence, R. I., under the proprietorship of R. S. Cutting, who manufactures penholders according to the Spencer and Cutting letters patent.

Bank of England Notes.

A recent visitor to the Bank of England thus records some of his impressions and gleanings as to the notes used by the authorities:

It is never of less denomination than £5, and is never issued a second time. Standing in the redemption department of the bank, where a small army of clerks were assenting and cancelling these notes, cutting from them their signatures, I noticed particularly the clean-white, and unworn, unmediated appearance of a majority of these notes; and as many of them were of big denominations—say five and two thousand pounds sterling each—it did seem almost

heard the story of how these notes were once split in two by an ingenious mechanic. The report that this had been done greatly alarmed the Bank of England.

The method was a secret which they long endeavored to get possession of. But their alarm subsided in a measure when it was found that only one of the two halves were calculated to pass as money—one-half preserved a good impression; the other a faint one. Nevertheless the Bank adopted a new ink which entirely thwarted the splitters, and their secret became known. They had posted out upon the back and front of the notes, then pulled the sheet apart. Moisture applied to the sections rendered

Sometimes you hear "flood" instead of "if I could"; "wiferran" instead of "I will if I can," and "lowjerknow!" for "how do you know?"

And have you never heard "m—m" instead of "yes" and "m—m?" instead of "no"?

Let me give you a short conversation I overheard the other day between two pupils of our High School, and see if you never heard anything similar to it:

"Warejergo lastoight!"

"Hahler skate."

"Jurfied th'ee hard'o good!"

"Yes; hard'o enough."

"Jer gurlone?"



The above cut was photo-engraved from pen-and-ink copy created at the office of the "Journal," and is one of eighteen plates, together with thirteen pages of instruction in plain and artistic penmanship, prepared for a large quarto-work, about being published by R. & P. & Co., St. Louis, Mo., entitled, "Pencil's Popular Educator and Cyclopaedia of Reference": Historical, Biographical, and Statistical. It will contain nearly 200 elegantly illustrated pages.

"I really can't understand why you don't pay me my little bill. You have never given me a single cent." "If time wasn't money, I'd explain to you." "Now you are giving me impudence." "Well, you were complaining just now that I hadn't given you anything. You are always grumbling about nothing." "You promised to pay me three months ago, and I relied on you." "That's all right, and you lied." "I lied? Really so. I lied on you and you relied on me, and we are even. Good-by."—*Times Sayings.*

Remember, you can get the JOURNAL one year, and a 75-cent book free, for \$1; or a \$1 book and the JOURNAL for \$1.25. Do your friends a favor by telling them.

shocking to me to put out of existence paper which would be such a power on the outside of that railing.

I considered these notes the handsomest paper money afloat. But there is a deal in association; and possibly their good looks are enhanced in my eyes by the recollection of their wondrous power in the land of their birth—a power which opened for me to England many desirable things which would otherwise have been shut in my face. Most people know that these notes are printed with black ink, on paper made and watermarked especially for the Bank of England. I was permitted to see the rapid and perfect way in which their fine bank note printing-machines did their work. But a few have

them easy of removal from the cloth—Geyer's Stationer.

Shorthand Talking.

Among the common errors in the use of language are these: The mispronouncing of unaccented syllables, as terrible, for terrible; the omission of a letter or short syllable, as goin' for going, and ev'ry for every; and the running of words together without giving to every one a separate and distinct pronunciation.

I know a boy who says, "Don't waster," when he means "I don't want to." "Waster say!" when he means "What did you say?" and "Where de go?" instead of "Where did he go?"

"No; Bill! Joe wenterlong."

"Howlate Jersey?"

"Pastate."

"Lounakow wenyergogaw, wocher? I wastergo'ubhonyer howterakate."

"H—u, feneodin' skate bettern' you I'd sellout'quit."

Here they took different streets, and their conversation ceased. These boys write their compositions grammatically, and might use good language and speak it distinctly if they would try. But they have got into this careless way of speaking and make no effort to get out of it.—*Christian at Work.*

Sample copies of the JOURNAL, 10 cents.

Destructiveness of Wars.

In a talk with Mezzoff, reported in the *N. Y. Star*, on the cost and destructiveness of war, he says:

"Apart from the revolting carnage and cruelty of war, the sickening and heart-rending sights of the battlefield, the untold misery that follows in its train to those who are heretofore kindred, many of them left destitute and helpless, the expense of war is one of the most interesting economic problems of the day. The array of figures that represent this item of national budgets is startling, and so large that the ordinary mind fails to conceive its full significance. All the miseries produced by war are intensified in a twofold degree by the double operation of withdrawing large armies of the strongest portion of the human family from useful production, and turning these into hosts of prey to devour and destroy the produce from the hard and patient toil of the peaceable millions, and also to satisfy the insatiable ambition and thirst for glory of morbid tyrants. It will thus be seen that the expense of war and the chief features of its most horrible evils, from the moralist's point of view, are intimately connected.

"Destroy honorable war," says Professor Mezzoff, "and you destroy the avaricious motive, or, at least, you suppress it, and render the spring of action which has incited the orderless propensity to destroy humane life and disgrace the souls of our race practically abortive."

"How do you propose to accomplish the abolition of war, seeing that those who have the means of waging it hold fast that 'morality'?" the Professor was asked.

"By the use of cheap material and making the weapons so destructive that the war fiends of the regulation cannon, rifle and bomb, will be practically taught the utter folly of playing at the game. It will be thus seen that this is only a legitimate outcome of their improvements in honorable war and the art of killing, and the popular flag will be so turned against them that they will soon find it impossible to recruit an army of professional murderers. The dynamite munitions will become popular, as they will relieve the taxpayers and producers of heavy burden."

"Will you be kind enough to furnish the readers of the *Star* with a few of the leading statistics of the actual cost of war?"

"With great pleasure," replied Mezzoff. "Let us take the wars of Christendom first, as they are nearer home. The baro interest on the entire war debt in this plains region alone amounts to about \$1,000,000,000. The principal, of course, is something like Dickens's definition of the capital stock of an insurance company, 'A big one with an unlimited number of casualties after it.' The European wars during the periods of their activity cost on an average \$2,000,000,000 a year, and the armies during the years of peace and preparation for war, which, as a general rule, has been contemporary all along, over half this amount. Since the battle of Waterloo the cost of war in Christendom alone would be sufficient to build a railroad that would encircle the earth more than one hundred times."

"The carnage connected with this waste of wealth must be something stupendous?"

"During the past half century nearly 100,000,000 of professing Christians have been butchered by about the same number

number of their fellow-Christians. We might find some consolation for this in the Maltheian theory, but Christianity does not countenance this doctrine. Therefore it must shoulder the full weight of the criminality which this wholesale slaughter involves in all its hideous results and details."

"How do the war debts of the world compare with the coin—both in circulation and all that is hoarded?"

"The war debts since Waterloo have usually averaged from five to eight times the amount of the precious metals above the ground. The war expenses of England in peace would be sufficient to exhaust her present resources in about half a century, if her slaves did not go on multiplying and accumulating production."

"If you should take in a panorama of the old wars, what an enormous scene of destruction you would conjure up!"

"Yes," he said; "the mind recoils at the heart sickness at the very idea. I should judge there is in the application of artifice to a horrible panorama like that the result would show a waste of property some fifty times larger than the sum total of all the property now upon the globe."

Then, attempting for a moment to real-

Old Manuscript Ink.

While examining a large number of manuscripts of an old scribe some 20 years ago, I was struck with the clearness and legibility of the writing, owing in a great measure to the permanent quality of the ink, which had not faded in the least, although many of the manuscripts were at least 200 years old. It was remarkable, too, that the writer must have been celebrated in his day for the excellence of his calligraphy, for I met with a letter or two from his correspondents in which there was a request for the receipt of the ink he used. I found his receipt, which I copied, and from one of them, dated in 1634, I have during the last fifteen years made all the ink I have used. The receipt is as follows: Rain water, 1 gallon; galls bruised, 1 pound; green copperas, $\frac{1}{2}$ pound; gun arabic, 10 ounces 5 drams 1 scruple. Not requiring so large a quantity at a time, I reduced the proportions by one-eighth, and the receipt stands thus: Rain-water, 1 pint; galls bruised, 15 ounces; green copperas, 5 drams; gun arabic, 10 drams. The galls must be coarsely powdered and put into a bottle, and the other ingredients and water added. The bottle securely stoppered, is placed in the light (sun if possible) until the ink is stirred occasionally until the galls and copperas are dissolved, after which it is enough to shake the bottle daily, and in the course of a month or six weeks the ink will be fit for use. I have ventured to add 10 drops of carbolic acid to the contents of the bottle, as it effectually prevents the formation and growth of mold without any detriment to the quality of the ink, so far as I know.

Back Numbers of the "Journal."

PLEASE NOTE.

Every mail brings inquiries respecting back numbers. The following we can send, and no others: All numbers of 1878; all for 1879, except *May* and *November*; for 1880, copies for months of January, February, April, May, June, August and December only remain; all numbers for 1881, and all for 1882, except *June*. It will be noted that while Spencer's writing lessons began with May, the second lesson was in the July number, so that the series of lessons is unbroken by the absence of the June number. Only a few copies of several of the numbers mentioned above remain, so that persons desiring all or any part of them should order quickly. All the 51 numbers, back of 1883, will be mailed for \$1.00, or any of the numbers at 10 cents each.

Sample copies of the *JOURNAL* sent on receipt of price, 10 cents.

George F. Barstow, of San Francisco, who left an estate valued at \$30,000, gave these injunctions in his will: "Having observed that ostentatious and expensive funerals are injurious to the people, after absorbing money which poverty cannot well spare to vanity and pride, therefore, by way of example, for which I beg pardon of the undertakers, let my coffin be a plain redwood box, not together with common nails or screws, without paint or varnish, with plain iron handles, and all else about the funeral to correspond with this plainness. Let there be a cheap shroud and no flowers. What is a dead man but a handful of dust? Instead of a hearse I may just as well be carried to the grave upon some ordinary vehicle in every-day use, since life is but a journey and the day of death the final rest."

Elder Evans on Collecting Debts.

All laws enforcing collection of debts might safely be rescinded. The money paid out to collect the debts of the American people equals in amount the sums collected. Why, then, not let the debts be paid and save all the lost money and personal vexation that attends the legal collection of money loaned? Let each person who lends money see to it that it is repaid or lost. Whose business is it but that of the parties interested? If the loaning is a matter of friendship—a favor conferred—the law should not interfere. If it is a business transaction it may safely be left in the hands of the parties concerned. The lender assumes the contingency that the borrower will be in better financial condition in the near or remote future. If he miscalculates, it is his business, not another's. Hear what Horace Greeley said:

"I hate lawyers; they do more mischief than they are worth. They cause disorder—demoralizing every form of equality, and are the chief obstacle to good government.

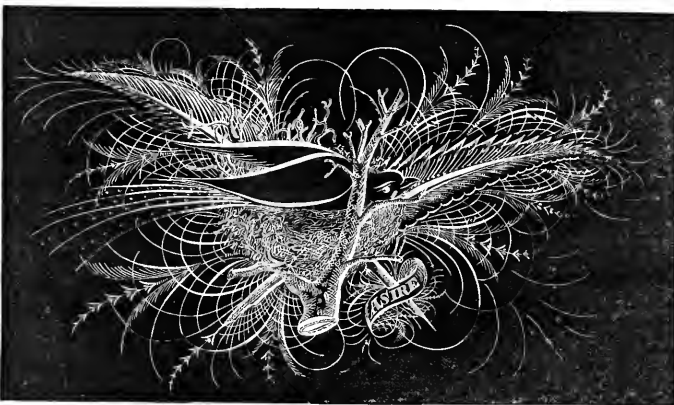
If a lets B have his property without paying, I don't see why C D F and all the rest of the alphabet should be called upon as a police force to get it back. No such thing should be attempted by law. It is the most monstrous innovation on man's honor and integrity that was ever forced into the commerce of the world. Let a man trust another at his own risk. Even the gambler pays his debts contracted at the gambling table. He is not obliged to pay, but he considers them debts of honor. Abolish all laws for the collection of debts, and thus abolish the whole credit system; this is the only safe, true basis; that would abolish most lawyers and all of the broker's trade which now controls the commerce of America."

"To my mind that is good morality and sound logic.—N. Y. Tribune.

A firm faith is the best divinity; a good life the best philosophy; a clear conscience the best law; honesty the best policy; and temperance the best physic.—Charron.

How to Remit Money.

The best and safest way is by Post-office Order, or a bank draft, on New York; next, by registered letter. For fractional parts of a dollar, send postage-stamps. Do not send personal checks, especially for small sums, nor Canadian postage-stamps.



The above cut was photographed from an original flourish by L. Atter, penman at Archibald's Business College, Minneapolis, Minn.

ize the picture, Mezzoff added: "Think of Baalbec and Sesostris, with their millions of hosts; Ninus and Semiramis, Cyrus and Cambyse, Alexander and Cæsar, with the myriads of their ferocious successors. And the time would fail me to speak of the Saracens and Crusaders, Tamerlane and Zenghis Khan, with their millions of marauders, murderers and incendiaries, burning villages and cities, laying waste empires, and ravaging the whole earth with fire and sword. To think of these and all the abominations and miseries that must have followed in their train, is almost enough to make a man regret that he belongs to the genus homo."

The largest object-glass in use is the 36-inch lens at Washington, with a focal length of 33 feet. Its light-gathering power is 16,000 times that of the unaided eye.

The Price of a Specimen Copy of the JOURNAL is ten cents, which is not paid with a one, two, three, or five cent stamp, as many applicants seem to suppose. Persons expecting their orders for specimen copies to receive attention should remit ten cents.

What is the difference between an old tramp and a feather bed? There is a material difference. One is hard up, and the other is soft down.—Norristown Herald.

PREFACE In the preparation and revision of this work it has been the purpose of the author to place before the penmen of America a book in which should be presented all that is useful in the several departments of their Art. The copies and examples in the work have been reproduced either by photo-engraving or photo-lithography directly from the original pen and ink designs and therefore represent the work of the pen and the skill of the pen artist rather than that of the engraver. It is believed that the consciousness of this fact on the part of the learner and practitioner will more than compensate for any lack of the exactness which the more labored and mechanical methods of the engraver might have imparted; besides the economy of this method has enabled the author to give a scope, variety, and practical utility to the book otherwise impossible. Its designs are such as have been suggested by many years of actual experience of a pen artist in serving the demands of the American Metropolis upon the penman's art, in the wide range of Practical writing, Flourishing, Lettering, Engraving, Drawing, and for all manner of educational, business, and social purposes. It is therefore a work of the living present, suited to meet the wants of the times.

To the penmen and artists of America this work is respectfully dedicated by the author.

Daniel T. Ames.

The above cut was photo-engraved by C. L. Wright, No. 17 Ann Street, from pen and ink copy executed at the office of the JOURNAL, and represents the preface of "Ames's New Compendium of Practical and Artistic Penmanship," now on the press, and will be ready to mail in a few days. The work will consist of seventy 11 x 14 plates, embracing a complete course of instruction and copies for practical writing, flourishing, designing and lettering. It will certainly be the most comprehensive and practical guide to all depart-

ments of the penman's art ever published, and, unlike most other penmanship publications, it represents only the penman's work and skill, since all the plates have been either photo-engraved or photo-lithographed from the original pen and ink copy, and therefore appears, except as to size, as did the pen-work, unmodified by the skill of the engraver.

The work will mail, post-paid, for \$8, or free, as a premium, to the sender of a club of twelve subscribers to the JOURNAL, at \$1 each.



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191 columns..... 960.00 1925.00 2905.00 5800.00
192 columns..... 965.00 1935.00 2920.00 5830.00
193 columns..... 970.00 1945.00 2935.00 5860.00
194 columns..... 975.00 1955.00 2950.00 5890.00
195 columns..... 980.00 1965.00 2965.00 5920.00
196 columns..... 985.00 1975.00 2980.00 5950.00
197 columns..... 990.00 1985.00 2995.00 5980.00
198 columns..... 995.00 1995.00 3010.00 6010.00
199 columns..... 1000.00 2005.00 3025.00 6040.00
200 columns..... 1005.00 2015.00 3040.00 6070.00
201 columns..... 1010.00 2025.00 3055.00 6100.00
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203 columns..... 1020.00 2045.00 3085.00 6160.00
204 columns..... 1025.00 2055.00 3100.00 6190.00
205 columns..... 1030.00 2065.00 3115.00 6220.00
206 columns..... 1035.00 2075.00 3130.00 6250.00
207 columns..... 1040.00 2085.00 3145.00 6280.00
208 columns..... 1045.00 2095.00 3160.00 6310.00
209 columns..... 1050.00 2105.00 3175.00 6340.00
210 columns..... 1055.00 2115.00 3190.00 6370.00
211 columns..... 1060.00 2125.00 3205.00 6400.00
212 columns..... 1065.00 2135.00 3220.00 6430.00
213 columns..... 1070.00 2145.00 3235.00 6460.00
214 columns..... 1075.00 2155.00 3250.00 6490.00
215 columns..... 1080.00 2165.00 3265.00 6520.00
216 columns..... 1085.00 2175.00 3280.00 6550.00
217 columns..... 1090.00 2185.00 3295.00 6580.00
218 columns..... 1095.00 2195.00 3310.00 6610.00
219 columns..... 1100.00 2205.00 3325.00 6640.00
220 columns..... 1105.00 2215.00 3340.00 6670.00
221 columns..... 1110.00 2225.00 3355.00 6700.00
222 columns..... 1115.00 2235.00 3370.00 6730.00
223 columns..... 1120.00 2245.00 3385.00 6760.00
224 columns..... 1125.00 2255.00 3400.00 6790.00
225 columns..... 1130.00 2265.00 3415.00 6820.00
226 columns..... 1135.00 2275.00 3430.00 6850.00
227 columns..... 1140.00 2285.00 3445.00 6880.00
228 columns..... 1145.00 2295.00 3460.00 6910.00
229 columns..... 1150.00 2305.00 3475.00 6940.00
230 columns..... 1155.00 2315.00 3490.00 6970.00
231 columns..... 1160.00 2325.00 3505.00 7000.00
232 columns..... 1165.00 2335.00 3520.00 7030.00
233 columns..... 1170.00 2345.00 3535.00 7060.00
234 columns..... 1175.00 2355.00 3550.00 7090.00
235 columns..... 1180.00 2365.00 3565.00 7120.00
236 columns..... 1185.00 2375.00 3580.00 7150.00
237 columns..... 1190.00 2385.00 3595.00 7180.00
238 columns..... 1195.00 2395.00 3610.00 7210.00
239 columns..... 1200.00 2405.00 3625.00 7240.00
240 columns..... 1205.00 2415.00 3640.00 7270.00
241 columns..... 1210.00 2425.00 3655.00 7300.00
242 columns..... 1215.00 2435.00 3670.00 7330.00
243 columns..... 1220.00 2445.00 3685.00 7360.00
244 columns..... 1225.00 2455.00 3700.00 7390.00
245 columns..... 1230.00 2465.00 3715.00 7420.00
246 columns..... 1235.00 2475.00 3730.00 7450.00
247 columns..... 1240.00 2485.00 3745.00 7480.00
248 columns..... 1245.00 2495.00 3760.00 7510.00
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250 columns..... 1255.00 2515.00 3790.00 7570.00
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253 columns..... 1270.00 2545.00 3835.00 7660.00
254 columns..... 1275.00 2555.00 3850.00 7690.00
255 columns..... 1280.00 2565.00 3865.00 7720.00
256 columns..... 1285.00 2575.00 3880.00 7750.00
257 columns..... 1290.00 2585.00 3895.00 7780.00
258 columns..... 1295.00 2595.00 3910.00 7810.00
259 columns..... 1300.00 2605.00 3925.00 7840.00
260 columns..... 1305.00 2615.00 3940.00 7870.00
261 columns..... 1310.00 2625.00 3955.00 7900.00
262 columns..... 1315.00 2635.00 3970.00 7930.00
263 columns..... 1320.00 2645.00 3985.00 7960.00
264 columns..... 1325.00 2655.00 4000.00 7990.00
265 columns..... 1330.00 2665.00 4015.00 8020.00
266 columns..... 1335.00 2675.00 4030.00 8050.00
267 columns..... 1340.00 2685.00 4045.00 8080.00
268 columns..... 1345.00 2695.00 4060.00 8110.00
269 columns..... 1350.00 2705.00 4075.00 8140.00
270 columns..... 1355.00 2715.00 4090.00 8170.00
271 columns..... 1360.00 2725.00 4105.00 8200.00
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273 columns..... 1370.00 2745.00 4135.00 8260.00
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277 columns..... 1390.00 2785.00 4195.00 8380.00
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281 columns..... 1410.00 2825.00 4255.00 8500.00
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288 columns..... 1445.00 2895.00 4360.00 8710.00
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303 columns..... 1520.00 3045.00 4585.00 9160.00
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306 columns..... 1535.00 3075.00 4630.00 9250.00
307 columns..... 1540.00 3085.00 4645.00 9280.00
308 columns..... 1545.00 3095.00 4660.00 9310.00
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313 columns..... 1570.00 3145.00 4735.00 9460.00
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315 columns..... 1580.00 3165.00 4765.00 9520.00
316 columns..... 1585.00 3175.00 4780.00 9550.00
317 columns..... 1590.00 3185.00 4795.00 9580.00
318 columns..... 1595.00 3195.00 4810.00 9610.00
319 columns..... 1600.00 3205.00 4825.00 9640.00
320 columns

Chirographical.

"The generally cramped, 'flourishy' and illegible style of handwriting is lamentable. Good, readily-readable writing is very rarely met with. Carelessness in forming and connecting the letters of sentences has become so customary that reading a piece of written composition depends largely upon the guessing power. The silly practice of attempted ornamentation by means of 'flourishes' is a vulgarism to be condemned. Writing, as taught in the schools, is a poor medium for communication of thought. It calls for too severe conjecture. Almost any person can make out to cipher his own chirography; but the puzzle is to comprehend the ideality of his correspondent. Much of the difficulty is the fault solely of the individual writer, who adopts a hurried, unmeaning, cramped, sloshy, or 'fancy' style, to which he tenaciously adheres. For 'masters' are competent to teach legible writing, their fancy style being unapproachable by the scholar. Printed plate-copies being either too scrupulously perfect or too elaborately ornamental for the learner to succeed in imitating, he abandons the attempt in disgust and adopts a standard of his own, to which he applies all his force and diligence to render unrecognizable. Yet anybody with hands and eyes may become a neat, plain writer. It

advice to learners, and criticising the use of engraved copies, he speaks like one wanting the wisdom of experience and observation, 'masters,' he says, 'are competent to teach legible writing, their fancy style being unapproachable by the scholar.' This is certainly *fancy* on the part of the writer, for in the term 'master' is not at all implied fancy writing, but rather, special skill and experience, by which he is enabled to place before his pupil good examples, and make intelligent and helpful criticisms and suggestions for his advancement. And as to the more perfect standard for letters and their combinations, as given by 'masters' and copy-books, being any more harmful or discouraging to the learner than are those, imperfect, awkward, and variable, or none at all, we fail to believe.

But the climax of absurdity is reached when the writer says, 'Let him (the learner) adopt an alphabet of capitals and 'lovely letters' corrected from his usual order of writing.' If we correctly understood the meaning sought to be conveyed in the words

A New Idea for Spice.

A correspondent, through the columns of the *Gazette*, offers its enterprising editor the following advice:

"If you wish to make a spicy sheet, why don't you pitch into the *glumrack* style that was inaugurated by Williams to his 'Gems,' and which nearly every penman since has copied? Williams was sided and abetted by S. S. Packard, and the book has done more damage to good writing than anything else. Also touch up Ames on his artistic flourishes, which he prints as wonderful productions. Take the *hunting* out of these fellows."

Brother Gaskell pitching into the style of Williams and Ames would, indeed, be rather 'spicy.' We regret that the name of the author of such a specimen of grim humor should not have been given.

The "Journal" and Practical Writing.

From the first publication of the JOURNAL its primary purpose has been to advocate the cause of plain, practical writing.

The Versatile Villain Again.

The JOURNAL's exposure of the fraudulent operations of A. Tieniere, Jr., and his various aliases, in the September number, evidently made Chicago a very un congenial as well as unpromising locality for a winter campaign by this "brow eyed, brown-haired, handsome young man." Accordingly, he just shook the dust of Chicago off his shoes, and skipped for New Orleans, where he is now operating under the alias of A. Cushman, No. 19 Toulouse Street. And how many other aliases he may have we cannot say. Look out for him!

The "Journal's" Next Course of Practical Writing-Lessons.

We have perfected arrangements by which Prof. H. C. Hinman, principal of Hinman's Worcester (Mass.) Business College, will commence a course of "Lessons in Practical Writing" in the January number.

Prof. Hinman has long been recognized as one of the most efficient and successful

is Receivable. Bills Payable.
Practical and Artistic Penmanship.
as Dr. Daniel H. Ames, Ho.
Work Writing School. Co.

ROUND-HAND OR LEDGER-WRITING.

The above cut is photo-engraved from pen-and-ink copy, executed at the office of the JOURNAL, and constitutes a part of a page of Ames's new "Compendium of Practical and Artistic Penmanship." This work is now on the press, and will be ready to mail in a short time. It will be the most comprehensive and practical guide, in the entire range of the penman's art, ever issued. The work will comprise a complete course of instruction in Plain Writing, a full course of Off-hand Flourishing, upward of forty standard and ornate alphabets, and over twenty 11x14 plates of commercial design, engraved resolutions, memorials, certificates, title pages, etc., etc., in short, it will contain numerous examples of every species of work in the line of a professional pen-artist. The price of the work, post-paid, is \$5; mailed free, as a premium, to the reader of a club or twelve subscribers to the "Journal." We hereby agree that, should anyone, on receipt of the book, be dissatisfied with it, they shall be at liberty to return it, and we will refund to them the full amount paid.

is never too late to learn. One may learn himself. The labor is by no means great. Let the poor writer determine to improve. Let him sit down, select a pen which suits his hand, paper and ink that will answer the purpose. Eschewing all idea of 'flourishy,' let him adopt an alphabet of capitals and 'lovely letters' corrected from his usual order of writing. To this style of letter-making he must strictly adhere. After he has written these alphabets once, he should carefully repeat the operation, straightening, sizing, and joining the letters so as to set them distinct, regularly pitched, and of a uniform height. This accomplished, write out the alphabet, again, again, and again—each time attempting (and succeeding in) an improvement upon the last previous line. Follow the selected characteristic form of letters, never adopting new shapes, nor introducing a single mark not requisite to shape the letter. Each succeeding trial will show improvement over the former. Persistent practice makes the determined practitioner a legible writer. Speed should never be attempted until proficiency is secured."

The foregoing article comes to us, enclosed in an envelope, with an information respecting its origin. What the writer says about "flourishy," careless writing, the necessity for, and the certainty of, good results to come from persistent and thoughtful practice, we commend; but when he comes to giving

just quoted, it is that when one desires to learn to write he shall take for copies and standards his own letters, and practice them over and over until they shall take the plain, legible, and easily constructed forms requisite for good writing. This plan cannot, of course, apply to beginners in writing, for they would be without "their own usual order of writing" from which to select models. And we are just imagine that one and then a learner, who had started would, on this plan, find before him models not specially adapted to fire his young ambition with the brightest hope for success, or inspire him with an overpowering love for, and enthusiasm in, his efforts to master the "beautiful art." We imagine there would occasionally be a yearning for some of the models of the "master" and the copy-book, and very properly, for to our mind, nothing can be more utterly absurd than the idea that the best way to acquire a correct taste for and perfect conception of the good and true, not alone by writing, but in any department of human thought and action, is by following imperfect and bad examples. Aim at the stars and you will hit higher than by aiming at ground.

The burden of its editorials and its lessons have been in the advocacy of, and instruction in, practical writing, for where one needs to learn or practice professional or fancy penmanship, hundreds, even thousands, need to, and should, acquire and practice a plain hand.

While we have freely admitted to its pages, as illustrations, specimens of professional and amateur pen-work, representing all departments of the penman's art, it has been our steady purpose to improve every opportunity to secure a point for plain writing, and to deal telling blows at the flourishy, scrawly and unsystematic styles of writing now so much in vogue, and which are held in special abhorrence in business circles.

The "Hand-book" as a Premium.

The "Hand-book" (in paper) is mailed free to every person remitting \$1.00 for a subscription or renewal to the JOURNAL for one year, or, for \$1.25, the book handsomely bound in cloth. Price of the book, by mail, in cloth, \$1; in paper, 75 cents. Liberal discount to teachers and agents.

teachers of writing in the country.

He is a live, thinking, working genius, who throws his whole soul into his work, and our readers may safely rely upon a liberal presentation of original and novel thoughts and methods with Prof. Hinman's course, while we shall spare neither labor nor expense to furnish the most perfect illustrations to accompany these lessons.

The Centennial Picture of Progress.

When we announced, a short time since, the exhaustion of our supply of these pictures, of a size that could be afforded free as a premium, it was not our intention to re-publish the work, but so frequent and earnest has been the demand for copies that we decided to have new plates made (22x28 inches), and shall hereafter mail copies free to all who may desire them as a premium. The new plates are very much superior to the old ones, and hence the new prints will be much more desirable than those formerly mailed. Large prints, 28x40, will continue to be mailed for 25 cents extra.

A Mean Blackguard.

The Agent's Herald.

The following communication we have just received from Factoryville, Pa., spelling, punctuation and all:

Mr. L. Lum Smith—Dear Sir: I want to ask you one question which is the worst. To be swindled by Wm. Hayes or Louw, here I have not received the July number yet it does not run not my fault.

Yours,
EDWARD STILES.

This is a specimen of the petty, open postal-card, blackguardism are some times treated to by persons who happen to miss a number of the *Agent's Herald*, or say that they have missed it. Now, here is a creature (far, upon investigation, we have found that such a person really does live and is known at Factoryville) who assumes that we have control of the Post Office Department and its myriad mail carriers; can insure that no paper put in the post office here during the term of his subscription shall go astray, and because he misses one number (that cost him four cents) this mean, pitiful blackguard, edumulates instead of asking for a duplicate copy, first, in a civil way assumes that we, who send out thousands of copies monthly free, as sample copies, meant to stimulate him. After a month or so, without, doubtless, eluding us, too, among his neighbors, and we wish to say right here to all in all cases where we are assailed we shall answer the party through the *Herald*, and flood his section of the country, to business men there, that his neighbors may know our defense and shun the society of such shavers. We have long since realized that we expect abuse from such uncharitable and suspicious persons as edumulators, but we propose, hereafter, to answer all such epistles publicly.

The *Herald*, in its treatment of edumulators, is very sure of those who have often been tempted to do with the *impertinent*, not to say blackguard, correspondents of the *JOURNAL*, who, because a paper fails to come, or an answer to a letter, which has miscarried or to which they neglected to sign their name or address, is not received, assume that they are swindled, and write discourteous or insulting complaints. We, however, always suspect that such assumptions are born of very evil natures, and we afterward deal as such with such correspondents.

As a single specimen of the petty results to which we are treated by the edumulative class of blackguards we present the following:

"Dear Sir: I send you by to-day's mail the specimen-copy I ordered of you some time since [by postal-card]. If I had known the price of your paper, I never would have had you send it free. It was recommended to me by W. F. Newton, who said I could get a sample-copy, and gave you my address. I will try and be as little trouble to you hereafter as possible. When you get short of postage, or get so you can't run your business, call on me."

The writer of the above is not only a very mean blackguard, but he is *corvidly*, for he omitted to sign his name, or to give his address, but it was post-marked, "Hampden, Ga.," and, by reason of our books, we find that, on October 5th, we received a postal-card from the same place, signed, "W. A. Henderson, asking for a sample-copy of the *JOURNAL*. The card was evidently in the same hand as the insulting note. Compared with waleaderson, edumulators is quite a respectable blackguard, since he does not seek to avoid responsibility in the cowardice of an anonymous letter.

The October number of *Two Letters Monthly*, like each of the previous numbers, abounds with good sense, and proves that fact may be made as entertaining as fancies, and subscribe a better purpose. Its appearance is attractive, and its contents admirable.

Don't live in hope with your arms folded. Fortune smiles on those who roll up their sleeves and put their shoulder to the wheel that propels them on to wealth and happiness. Cut this out and carry it about with you in your vest pocket, ye who live in barrenness or at the corner of the streets—*Journal*.

Hymenaeal.

We clip the following from the Red Oak, Iowa, *Express*, of October 5th:

Prof. H. C. Carver, who has gained many friends in this vicinity, having taught penmanship in and near Red Oak for two years, arrived here on Sunday evening from La Crosse, Wis., where he is now engaged as penman and instructor at La Crosse Business College. On Monday evening, at the residence of the bride's parents in this city, he was joined in marriage to Miss Sylvia Benedict, Rev. J. W. Walsh performing the ceremony. The lady, by several specimens of fine portrait painting and floral pieces, establishes her talent and ability as an artist, which, together with her standing in society, her very pleasant and amiable disposition, we believe will make her husband not only an agreeable and loving wife, but also an aid in the work which he is so successfully accomplishing as a teacher and pen-artist. They took the train Thursday morning for La Crosse, Wis., leaving behind many friends, who wish them a safe and pleasant trip, and long, happy and useful lives."

Mr. Carver is a fine penman and a popular teacher, and we join with his many friends in tendering him our most hearty good wishes.

Exchanging Autographs.

Henry F. Vogel, of St. Louis, Mo., suggests that all penmen who are willing to exchange autographs upon the plan lately suggested by C. H. Petros, through these columns, should forward their names for publication in the *JOURNAL*. We think this may be a good suggestion. Should it meet with favor we will, in our next issue, open a column for such names. By such means exchanges may be greatly facilitated.

And School Items.

J. B. Campbell is teaching writing at Greenwich (Conn.) Academy.

R. C. Genbergh is about opening a special school for teaching writing at Ashby, Pa.

C. J. Brown, late of Burlington, Vt., has become connected with the Clark University, Atlanta, Ga.

J. W. Brown is principal of the Business Preceptor Department of Peirce's Business College, Kokoski, Ia.

S. E. Riley, formerly of Quincy, Ill., has taken charge of the Commercial Department of Edina (Mn.) Seminary.

L. L. Tucker, late with the Providence (R. I.) Business College, is engaged at the New Jersey Business College, Newark, N. J.

W. H. Gibbs is in charge of the department of penmanship at Miss. A. & M. College, Agricultural College, Miss. He is a fine writer.

We regret to learn that Henry Bardsley, of Claidon, O., a teacher of rare excellence, and a fine penman, is very low with consumption.

G. B. Jones, who has during the past year been teaching writing-clases at Bergen, N. Y., now pursuing a special course of instruction in Flickinger's Writing Academy, Philadelphia, Pa.

W. S. Macklin, of St. Louis, Mo., is an accomplished pen-artist. Several specimens of his work, which we have examined, are very creditable. He is highly complimented by the press for his skillful work.

R. W. Cobb and J. McKee have lately opened a Business College and Normal Institute of penmanship, at Changung, Ill. Specimens of penmanship induced by Mr. Cobb were of a superior order. We wish them success.

P. F. Cleary has lately opened a school of penmanship at Ypsilanti, Mich., in which he has over fifty pupils. Mr. Cleary is a good and successful instructor, and will undoubtedly be a great success in his new location.

F. K. Bryan, Lima, Ohio, a set of book-keeping tables, devised for keeping the accounts of a wholesale or retail business, which, so far as we are able to judge from examination, are very well adapted to the purpose for which they are designed.

The Announcement of the Thirty-first Anniversary of the Spencerian Business College, Cleveland, O., and Detroit, Mich., presents a fine specimen of Spencerian script; also, the Catalogue issued for 1883, by the Cleveland College, is one of the finest specimens of catalogue work we have ever examined.

The Union City (Pa.) Times, in speaking of N. R. Luce's Business College, of that city, says:

"The record Prof. Luce and his school have made in this city has won the confidence of the people, and the school is the best in the country, and we congratulate ourselves on the continued existence among us of so worthy an enterprise. We wish the school increased success."

Our friend, Prof. Russell, of the Joliet (Ill.) Business College, is not only a versatile writer for the press, but he is highly recommended by the *Daily Press*, of Joliet, as a "speech-maker." Speaking of one lately made at a political meeting in that city it says: "The speeches made by Prof. Russell and Judge Murphy were the finest and most forcible it has been our pleasure to listen to for some time."

H. W. Ellsworth, 22 Broad Street, New York, one of the Ellsworth Series of copy books, for use in schools, has lately been published. It is a combined copy book and letter, and he claims several advantages, among which are, simplicity, cheapness, and convenience. It is not only so constructed as to cover the book outside, but inside, which is much the most important, since it protects the writing surface from the hands while writing. It also obviates proper management of the book—moving it up, instead of drawing the hand back to edge of desk.

We clip the following from a late issue of the *Syracuse (N. Y.) Herald*:

"In the Board of Education parlors, at the high school on North Erie, where the specimens of drawing, shading, and penmanship, are hung on the walls. The work is that of scholars of the grammar schools of this city, under the tutelage of Professor C. R. Wells. The sheets on which the work is executed are 22x27 inches, and are ornamented with original designs, beautiful examples of lettering, and accurate and graceful lines of writing. When it is taken into consideration that the work is that of school children, between the ages of twelve and fourteen, the proficiency displayed is marvellous in the execution as it is commendable to the methods adopted by the instructor. Judged artistically, many of the examples are equal to the best efforts of professional penmen. Execution, instead of imitation, is the secret of Prof. Wells' success. His school is thorough, and the instructions which he gives to make up the accurate, elegant and graceful penman, instead of being taught to observe. The result is that the scholar soon becomes master of the correct method of writing, which it would be as difficult to learn to imitate as to be the art of swimming. Good judges say that Prof. Wells is first to introduce into the public schools the best method of writing taught in the commercial colleges. His success in this city has been very flattering to him, and beneficial to all who come under his charge."

Persons sending specimens for notice in the columns of this journal, should enclose, containing the same as postage paid in full at letter rates. A large proportion of these packages are sent by post, ranging from three cents upward, which, of course, we are obliged to pay. This is scarcely a desirable consideration for a gratuitous notice."

Specimens of penmanship worthy of mention have been received as follows:

A. E. Dewhurst, East, N. Y., cards.

H. W. Shaylor, Portland, Me., a letter.

W. F. Early, Valparaiso, Ind., a letter.

S. S. Preston, Brooklyn, N. Y., a letter.

Alexander Smith, Chester, Pa., a letter.

L. A. D. Hahn, Little Rock, Ark., a letter.

C. C. Haven, East Boston, Mass., a letter.

D. T. Winkelmann, Jr., Lanesburg, N. Y., a letter.

A. E. Sloum, Elgin, N. Y., a flourished bird and a letter.

A. W. Clark, Lowell, Mass., a beautifully written letter.

H. R. Foster, Troy Grove, Ill., a letter and flourished bird.

H. A. Howard, Rockland, Me., a letter and flourished avian.

A. S. Osborn Business University, Rochester, N. Y., a letter.

J. R. Long, Type-writing Institute, Danville, Ind., a letter.

F. W. H. Wiersbach, St. Louis, Mo., a letter in superb style.

S. W. Dugherly, Columbus, Ind., a letter and flourished bird.

C. N. Walsh, Carthage, N. Y., a letter, in a good practical hand.

W. W. Whyland, Berlin, N. Y., a letter and specimens of writing.

James W. Westervelt, Woodstock, Ontario, a letter in elegant style.

Clifton H. Clark, Gen. City Business College, Quincy, Ill., a letter.

H. C. Spencer, Washington, D. C., a letter, in a splendid practical hand.

A. D. Small, penman, Grand Valley, Pa., a letter and a flourished bird.

Rochester (N. Y.) Business University, a most elegantly written letter.

Willie G. Rash, Burlington, Wis., a letter and set of capitals very creditable.

H. F. Vogle, penman, 1510 South Broadway, St. Louis, Mo., a letter and fancy cards.

Charles Hills, penman and card-writer, 225 11th Street, Philadelphia, Pa., a letter.

E. K. Isaacs, Philosophical Department of the Northern Indiana Normal School, a letter.

G. W. Dix, Lawrence (Kas.) Business College, a letter and photo of a pen-drawing.

J. J. Sullivan, Atlanta, Ga., a letter and a club of twelve subscribers to the *JOURNAL*.

J. H. Smith, 1016 Chestnut Street, Philadelphia, Pa., a letter in excellent style and taste.

E. L. Burnett Business College, Elmhurst, N. Y., a letter and photo of lettering and drawing.

J. W. Swank, the penman of the U. S. Treasury, Washington, D. C., a splendidly written letter.

M. H. Moore, Morgan, Ky., a letter and several skillfully executed specimens of writing and flourishing.

Gas Halizer, Tullon, Ill., a letter. He says, "The *JOURNAL* is invaluable to every penman and youth in the land."

G. M. Southland, principal of Southland's Practical Business College, Greensboro, N. C., a letter and flourished bird.

J. H. Bryant, penman at the Spencerian Business College, Cleveland, Ohio, a letter and several elegant specimens of card-writing.

U. A. Swaney, teacher of writing in the high and public schools of Belle-ville, Ontario, also in Albert College, of that city, a splendidly written letter and a club of subscribers for the *JOURNAL*.

E. W. Smith, principal of the Commercial College of Kentucky University, Lexington, Ky., a letter. In it he says, "I regard the *JOURNAL* of inestimable value, and it should be in the hands of every one interested in education."

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Answered.

[Under this head answers will be given to all questions—the replies to which will be of value or general interest to readers. Questions which are personal, or to which answers would be without general interest, will receive no attention. This will explain to many who propound questions why no answers are given.]

T. B. Fort Custer, M. T.—Would you please inform me, either through the columns of the JOURNAL or by letter, why it is generally taught to place the thumb at or above the lower joint of the first finger instead of placing it as it naturally places itself. Also, why the penholder should cross the root of the nail of the second finger, in preference to the end of same finger, as many good penmen hold the penholder.

My natural position is the thumb touching the penholder opposite halfway between the lower joint and end or tip of first finger, and crosses the second finger at the end or lower part of the root of the nail, bringing the second finger in action more, I think, than in the other or prescribed way, and which seems to give a more secure or firmer hold, and a better control of the pen. Lately, however, I practice the pre-

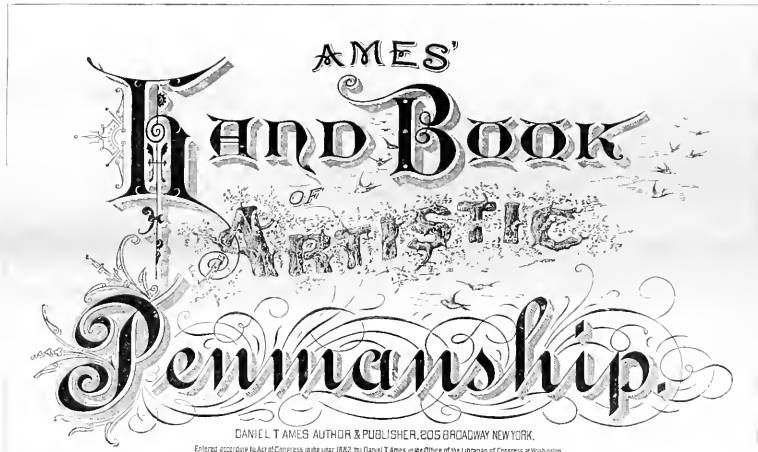
motion of the fingers while writing, and at the same time grasp and maintain the holder in the correct position with the greatest ease is the best. It is also obvious that to carry the pen over the space represented by small *f*, which is the full extended upward and downward movement of the pen, there must be free and full expansion and contraction of the muscles of the fingers, or the forearm, if that movement is used. Now, by placing the end of the thumb at the first joint of the forefinger, it is slightly bent, and the muscles somewhat contracted, so that by straightening the thumb, the motion for making the loop above is given, while by its further contraction the loop below the base-line is made. The natural position of the thumb, as mentioned by our correspondent, is to have its end half way below the first joint of the forefinger in which position the thumb being straight, or nearly so, there remains no expansive force to carry the pen over the extended space above the line, and hence the great difficulty and awkwardness of movement when the thumb is in this position. With writers using exclusively the finger movement, this would be an insuperable barrier

because it is an unnecessary strain upon the muscles to carry the pen rapidly over such long distances. The hand moves over short spaces easier and with greater celerity than long ones. Second, the large writing and long loops so fill the body of the sheet as to give to the writing, as a whole, a mixed and confused appearance, thus rendering it much more difficult to read than if the writing was smaller, leaving a more open and clear space between the lines. All writers should bear in mind that the short letters should occupy no more than one-fourth, and the looped letters no more than three-fourths, of the space between ruled lines.

J. L., Baltimore, Md.—Please inform me why printers prefer manuscript written on one side only? *Ans.* Because it is more convenient for both writer and compositor.

A. R. H., Philadelphia, Pa.—I am a book-keeper, forty-two years of age, and write a very plain hand, but am a very slow writer. Please inform me whether I can learn to write rapidly; and if so, what is the best movement for me to use, and what are the best exercises for me to practice on, to become a rapid writer? *Ans.*

The subject of detecting forgery and convicting forgers through the evidence of experts in handwriting is fast growing in favor and prominence. The question, too, of natural characteristics in handwriting, and especially where the writing is disguised for fraudulent or suspicious motives, and by careful and systematic investigations is traced to its author, is one that cannot fail to enlist the attention of business people, as well as lawyers and legal tribunals. Mr. D. T. Ames, a professional expert in handwriting, whose testimony in many important cases has been largely relied upon, has been invited to lecture before the Institute of Accountants and Book-keepers of New York City at their monthly meeting, on November 15th, on some subject which will enable him to explain his plans of detecting forgeries and tracing them to their authors, and of giving much other valuable information concerning disguised and forged writings. From a long personal acquaintance with Mr. Ames and his methods we know him to be one of the most experienced and skilled examiners of questioned handwriting in this country, and as we believe he stands at the head of this class of experts in the



The above cut is the title-page of Ames' "Hand-book of Artistic Penmanship," a copy of which, in paper covers, is given, free, as a premium to every subscriber to the "Journal." Substantially bound in cloth covers, for 25 cents extra. The book alone is worth to any person the price of a subscription, while the "Journal" is invaluable to every teacher or pupil of writing.

scribed way, and sometimes think it furnishes the letters better; and, again, I forget all about it, and my thumb falls back to its old natural position, and the penholder also falls back to its old position.

I am all at sea about this important point, as I am convinced it is an important one. The instructions you sent me with the "Standard Practical Penmanship," say: "Penholding is second to no other part of the writer's position."

I formerly thought any position that was *easy and natural*, and not cramped, was the *best position* for the thumb and fingers; also, that good penmanship was not a very essential accomplishment; but the longer I live the more I am convinced to the contrary in reference to penmanship, and that the position of the fingers has some difference as to the truth, and, as you say in your articles on "Bad Writing," "A Special Gift," etc., "that the belief that good writing is a special gift is fallacious and exceedingly pernicious, tending to discourage bad writers by leading them to believe that not having the gift they are debarred from becoming good ones."

So I will guide myself entirely by your instructions in my future practice, as I am ambitious of becoming not only a good penman, but an excellent and rapid one, and will make every effort to that end.

Ans. It is obvious that that position for the fingers upon the penholder which will best facilitate a free and untrammelled

to good, easy writing. With the forearm-movement, it is not so fatal, since the relaxation of the muscles of the arm will give the extended motion of the pen; but even then the effort is much easier, if aided by the correct motion of the fingers and thumb. As regards the precise position of the ends of the fingers upon the holder, that is not so important as that of the thumb. They should, of course, be slightly bent, for the same reason as should the thumb; in fact, we advocate and use the position for the fingers preferred and described by our correspondent.

S. F. K., Pittsburgh, Pa., submits a specimen of his writing, and asks for our criticism of same. This is not, as a rule, the kind of a question to be answered in this column; but since the chief fault of Mr. K's writing is a prevalent one, we will make his case an exception. Mr. K writes a easy, graceful hand, making well-formed letters, but it is very nearly twice as large as it should be, either for ease of execution or good appearance. The body of the writing occupies about one-third of the space between the ruled lines, while the loops and capital extend to, and many beyond, the line above. This is bad. First,

Your hand is indeed a good practical one, and from long practice your habit of writing has probably become so confirmed as to render any change quite difficult. Yet we believe that a frequent practice upon movement-exercises, such as are given with the "Standard Practical Penmanship," or any of the movement-exercises customary with teachers of the forearm movement, would help you to increase the facility of your writing. You should employ, as nearly as possible, the forearm movement in your writing,—both for the sake of ease and rapidity.

Williams and Packard's Guide.

We cannot at present fill orders for this work. It is out of stock at the publishers, and we are not informed that there will be another edition printed.

For \$2 the JOURNAL will be mailed one year; also, a copy each of the "Standard Practical Penmanship" and the "Hand-book of Artistic Penmanship" (in cloth covers); 25 cents extra in paper. Price each, separate, \$1.

various courts in which he has been called to testify, Mr. Ames's proposed "talk" will be interesting to with special interest.—*American Counting-room.*

At a populous manufacturing town there was an inhabitant who held a good position as a fishmonger, and, being partial to theatricals, was very kind and gave great assistance to the manager of the Theatre-Royal. Being anxious to make his debt, it was at last arranged that he should play *Polonius* for the manager's benefit, that gentleman himself playing *Hamlet*. The house was crammed, and the play proceeded until it came to the lines, "Do you know me, my lord?" "Excellent well! you are a fishmonger!" when the maternal parent of *Polonius* (being in front and thinking the line was a personal insult to her son), rose and said: "Well, sir, if he is a fishmonger, he has been very kind to you, and you've no right to expose him in public!"—*Glasgow Evening Times.*

Extra Copies of the "Journal" Will be sent free to teachers and others who desire to make an effort to secure a club of subscribers.

A Book-keeping Which is A Success.

About one year since Messrs. Williams and Rogers, of the Rochester New York Business University, issued a new work on book-keeping, which was at that time noticed in these columns, and since which has been therein advertised.

The work is not only in good style—most of its pages being photo-engraved from beautifully-written pen-and-ink copy; but the subject matter is arranged and presented in a clear, simple, and, evidently, taking, manner, for we are informed that over 15,000 copies have been sold during the first year of its publication, and that it is in use by a large proportion of the business colleges throughout the United States and Canada. Few, if any, book-keeping works have met with equal favor and success.

Not Responsible.

It should be distinctly understood that the editors of the JOURNAL are not to be held as indorsing anything outside of its editorial columns; all communications not objectionable in their character, nor devoid of interest or merit, are received and published; if any person differs, the columns are equally open to him to say so and tell why.

The *Art Amateur* is always full of interest and overflowing with illustrations. The October number, which is before us, is a treasure of art. Among its illustrations are three fine china pictures—primrose for a vase, hellebore for a plate, and poppies for a plaque; three for embroidery—a letter case, a photograph frame and a hallow; a charming hawthorn panel for wood-carving, a dozen pleasing figures for sketching on linen, and a multiplicity of monograms and jewelry designs. There are valuable articles on etching, drawing in red, and other art topics, with some good examples of crayon work; the Munich and Boston art exhibitions are reviewed and attractively illustrated; there are some excellent pictures of Boule work, and one of a remarkable Henri Deux cabinet inlaid with ivory, and many practical suggestions for home decoration and furnishing. Price, 35 cents; \$4 a year.

The Hand-book (in paper) is now offered free as a premium to every person remitting \$1 for one year's subscription to the JOURNAL. Or, handsomely bound in cloth, for 25 cents additional.

CRITICS WHO AGREE.—"That's what I call a finished person," said a lady to her husband, as they watched their way from church. "Yes," was the reply, "but do you know I thought it never would be."

THE PENMAN'S ART JOURNAL is one of the most attractive and interesting of our exchanges. It is mostly edited by D. T. Ames and B. F. Kelley—both of whom are persons of great skill and experience, alike as artists and teachers. Their able and skillful conduct of the JOURNAL has certainly placed it a long way in advance of any other paper of its class, and even given it to a very high rank among the class periodicals of our times. Its editorials are powerful appeals for good, practical writing, while the practical lessons in writing and correspondence have been of great value to all classes, and especially so to teachers and young ladies and gentlemen who are seeking self-improvement at home or in the office. We know of no paper that is doing a more useful work than the JOURNAL, and it really ought to find a place in every home, school, and counting-room in the land. It consists of sixteen pages elegantly illustrated, and fine typography. Mailed one year, with valuable premium for \$1; single copies, ten cents, from the office of publication, 205 Broadway, New York.—*American Counting-room.*

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"Mr." and "Esq."

But now comes another of our anomalies, one which greatly puzzles European continental, and which is not always fully grasped even by our American kinsfolk. This is the nature of the Esquire. A class of people are habitually called plain "Mr." in ordinary talk, who would be greatly offended if their letters were so addressed. I am not speaking of those who claim a higher adjective description; I mean those who are spoken of as "Mr. A. B.," but who, in any formal description, from the address of a letter upward, must be described as "A. B., Esq." In itself Esquire, like Knight, is a title, if not of office, of something very like office; and it would not have been wonderful if it had been usual to call men "Knight A." and "Esquire B." But "Knight A." seems never to have been in use; and "Esquire," or rather "Esquire B." can hardly be said to have ever been in polite use. Men like Hampden, who would have ranked as nobles anywhere out of the British kingdoms, were simply "Mr. Hampden," and the like.

To be sure "Mr." was then more of a distinct title than it is now. I have seen somewhere in the early records of a New-England colony no order, in which, among other pains and penalties decreed against a certain man, it is forbidden to speak of him any longer as "Mr." Possibly, though used by speakers of "Mr.," he did not hold the technical rank of "Esquire." For Esquire is a technical rank, as much as Earl or Knight; and one odd thing is that when the word, in a contracted shape, is put before a name, it means something different from that technical rank. Many people put "Esq." after their names, not by mere assumption or conventionality, but of perfect right, to whom no living soul would ever think of tacking on "Esquire" before their names. "Esquire A." marks a position which, if not strictly official, certainly comes very near to it, a position which is not held by all who are described as Esquires even by strict formal right. But the thing that most puzzles the foreigner is the presence of the distinctive title after the name, or rather its absence before the name. He is ready to write "Mr. A. B., Esq.," it is hard to persuade him to write "A. B., Esq." with nothing before the A. B. And no wonder, for it is a description altogether without parallel among continental descriptions. We are so used to it that we hardly think of its singularity. It falls to do, at least it seems as if it were going to fail to do, the very thing which titles are invented to do. "Lord," "Sir," "Mr.," stand as guardians before the name, to show that the mere name is not going to be used. But the name of the esquire stands bare, without any protection. We do in fact call him by his mere name, though we stick on his description afterward. "Esquire" has no feminine; otherwise it would be curious to see whether a woman's name could be allowed to stand unshielded in the same way. How singular our treatment of the esquire is seen at once if we fancy a like treatment of the rank next above him. We speak of a man as "Mr. A. B." and we address our letters to him as "A. B., Esq." It would be an exact parallel, if we spoke of a man as "Sir A. B." and addressed our letters to him as "A. B., Knight—Longman's Magazine.

Writing-Ruler.

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Teaching of Morality.

From the free article on "Moral Instruction in the Public Schools," in the August *North American Review*, we collect the following terse assertions of Rev. Herbert Newsum.

- (1) "In any rational theory of education everything should lead up to character and conduct."
- (2) "The task of ethical education is so delicate and fine that the wisest may well hesitate over it."
- (3) "Morality must be learned in school, as in actual life, and secular activities."
- (4) "History as now studied, has little or nothing of an ethical character."
- (5) "The great ethical principles can be traced in terms of physics, in the life of a bird or beast. The bee-hive and the ant-hill can be made text-books in social ethics."
- (6) "Habits are the moulds into which plastic spirit is to be run, shaping it into plastic character."
- (7) "In our impatience for intellectual results we are sacrificing character upon the altar of knowledge."
- (8) "For all this work of moral education, the first step forward is the securing of a proper preparation for the speciality of character-culture in our normal schools. We must educate our educators."—*Visitor and Teacher*.

There is no such thing as a miracle in education. Miracles are born of ignorance, lack of reason, and a belief in them is rank superstition.—*Student's Journal*.

The Counsel Supposes a Case.

It was an ingenious witness that turned the laugh upon the genial County Attorney at court, recently. The case was the Philip Atkins case.

"Now, sir," said the County Attorney, holding up a gold chain, "what would you have testified if you had seen such a chain as that around the respondent's neck?"

"Well, I can't say. I didn't see any such chain."

"Well, if you had?"

"I can't say; never see any such chain on Atkins's neck."

"Yes," replied the attorney; "but let us suppose a case. Suppose, for instance, that you had seen this chain around Philip Atkins's neck; what would you have thought, knowing Atkins as you do?"

The witness drewlapped prominently as he replied:

"Well, I suppose if I had seen it I should have thought that he had a gold chain around his neck." The Judge relaxed, and the audience exploded, and the prosecution lost the point.—*Leviston Journal*.

POOR PEOPLE.—The United States is paying interest this year to W. H. Vanderbilt on \$2,400,000 of bonds. Instead of fifty millions last year; to Mrs. A. T. Stewart, \$900,000; to J. Gould on \$13,000,000 registered bonds and a large amount of coupon bonds. Flood, of California, has \$15,000,000, and there are half a dozen holders who have about ten millions each. Moses Taylor, of New York, has \$5,000,000, and D. O. Mills, \$4,000,000. Rothschilds are said to have \$4,000,000. Bonaparte Bonidetti Counts Barblott has \$20,000,000; the Duke of Sutherland, \$5,000,000; and Sir Thomas Brassey, \$5,000,000.

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B. F. KELLEY, Associate Editor.

NEW YORK, NOVEMBER, 1883.

VOL. VII.—No. 11.

Reprint.

The January, 1883, issue of the JOURNAL having become exhausted, the series of Prof. Spencer's writing lessons, and, also, our own articles upon Letter-writing, were consequently broken, and as we still have nearly 1,000 copies of all the remaining numbers having these articles, we deem it best to reproduce them in this number. Persons wishing the JOURNALS containing the entire series of sixteen lessons in practical writing, by Prof. H. C. Spencer, beginning with May, 1882, and ending with October, 1883, and, also, all the articles upon Letter-writing, can now secure them by remitting \$1.25. To any teacher or pupil of writing these series of lessons are worth ten times the price named.

Lessons in Practical Writing.

No. VIII.

By HENRY C. SPENCER.

Copyright, January, 1881, by Spencer Brothers.



Prost position at desk. Correct position of arm and hand.

COPY 1 is a movement exercise, which may be profitably traced lightly, with the dry pen, and then practiced freely with ink, forming and joining the letters throughout the combination with combined movements and making the compound sweeps left and right with forearm movement. Put one into this exercise, and continue until you can execute it easily and well. Observe that the loops are the same in width as the small o's, and on the same slant.

COPY 2 requires study before practice. Ruled slant lines before the page, and head-lines, each an *i-space* above the base line, will assist in securing correct slant and height. Again, study the relation between short and extended letters: See how the first and second strokes of *i* and its dot apply in *j*; how the third, fourth and fifth strokes in *n* form also the part of *y*; how the first four strokes of *a* apply in *g*; how the first and second strokes of *n* apply in *z*, and the *o*, lengthened to $2\frac{1}{2}$ spaces, forms the lower half of *f*. Also, see in the mountain how all extended letters, both above and below the ruled line, depend upon the loop as their principal stem. Observe that *j* has no shade, that *y*, *g*, *z* and *f* are each slightly shaded on their second strokes. Make all the strokes of the letters with prompt movements, watched by a critical eye

quick to detect faults. A fault most common in writing the lower loop letters is, slanting the loop too much. If, as is often the case, this fault be the result of turning the hand over to the right, or, because the third and fourth fingers are not drawn back under the middle of the hand away from the first and second fingers, to allow them unobstructed play in making descending strokes, the only remedy is to correct the position—to this remove the cause of the defect.

COPY 3, gives word-practice on the letters just taught. Other words giving such practice may also be written. Such words as the following: just, justice; yours truly; faith, faithful; amaze, amazing; good, goodness, etc.

Be careful that you do not make your loops too long below the ruled line—must not exceed two *i-spaces*—or they will interfere with the short letters on the line below; which is a serious fault, one that gives writing a confused, tangled appearance.

COPY 4 teaches figures, signs and punctuation marks:

The figures are of even greater importance than the letters, because they are so often employed to show important results. They should always be unmistakable. If a letter in a word is uncertain, its character may be determined by its connection; but it is not so with figures—they are independent characters.

The figure 1, if commenced on the left with a short oblique stroke, as is often seen, is liable to be mistaken for a seven or a nine; and a nought, 0, made with its right

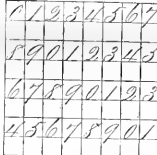
side shortened, is liable to be mistaken for a 6.

The copy shows all the figures, except the 6, to be one and one-half times the *i-space* in height. It shows the 6 to be half a space higher, and the 7 and 9 to be half a space longer below the line.

Analyze the figures, naming their constituent elements—the straight line, right curve, and left curve; also, study forms and proportions, and observe that each has a slight shade.

Learning to make the figures correctly may be greatly facilitated by placing transparent paper or tracing-line over the copy, and writing upon that, guided by the correct forms beneath. Then the pupil may write the figures upon his transparent paper away from the copy, and correct by placing them over the copy and amending them to conform to it.

COPY 5. THE FIGURES IN SQUARES. Practice in writing the figures in squares has been found excellent for the purpose of



securing proper height, spacing, and vertical columns. Draw a square four medium ruled spaces in height, which is just one and one-half inches. Be careful to have the four

sides equal. Divide the square by vertical and horizontal lines into fourths, then into sixteenths, then into sixty-fourths, according to model. With pen and ink write in the figures like the copy. The height of all, except the 6, should be three-fourths the height of the squares. The 6 should be the full height of a square, and the 7 and 9 extend below base line one-fourth of a square.

COPY 6. LETTERS SIMPLIFIED. "To save time is to lengthen life," some one has truly said. In this copy we show how the labor of writing may be materially diminished and much valuable time saved to the writer. This is done, mainly, by omitting the first upward stroke in upper loop letters, and in other letters that have top angular joinings at the beginning of words, as in *a, b, c, d, f, g, h, i, j, k, l, o, p, t, u, w*; also, by omitting the last curve from lower loop letters occurring at the end of words, and from short letters where their essential character is not affected thereby, as in *f, g, o, s, y, z*, final *u* copy.

The final *d* is and, *r* in *her, p* in *peep*, *t* in *fat*, in copy, are modified in form to secure greater simplicity. In the figures a saving of strokes is made in the 2, 3, 5, 7, and 8 is somewhat simplified by beginning with a shorter left curve, and descending and completing with the usual compound curve.

Thus you have, in a nutshell, the method by which time and labor can be readily saved in writing the small letters and figures.

Study and practice will soon put you in possession of the art thus simplified.

In lessons to follow we shall teach the capitals.

Letter-Writing.

ARTICLE I.

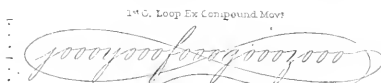
By D. T. AMES.

"Letters from about Florida extinguish four, Union devotes, and draw distance near. Their magic force each slight weak covers, And waste embossed through a thousand ways."

To be able to write a letter—elegant and appropriate—in all the numerous departments of correspondence, is a most desirable and useful accomplishment to either lady or gentleman. A letter reflects largely the character and attainments of its author. One slovenly, careless or awkward in his writing is very likely to be so in other things, while the degree and quality of his mind as well as education, refinement, and even amiability of character, are sure to be manifest in any extended correspondence.

Not only is such an accomplishment a most potent agency for opening avenues to employment and success in a business point of view, but it is a most pleasing and fruitful source of friendly and social enjoyment.

It is now a somewhat prevalent custom in our large cities, with merchants, professional men and others, who desire clerks or



14 C. Lower loop letters.



34 C Words embracing loop letters. Mind loop crossings



44 C The Figures, etc. Mind size change, slant & shade.



a an. b bon. c can. d deed. f fief. g gong. h her. i in. j join. k kin. l lie. o on no. p peep. s is. t tint. u us. w we. y my. z oz. 1234567890

assistants, to seek them through advertisements in our daily papers, directing applicants to address in their own handwriting, and by the character of such communications the applicants are judged, and fairly, we dare say, in most instances.

The experienced man of business, the astute lawyer, or other professionals, reads in these communications, almost unerringly, the talent, attainments and general character of their authors. Such letters read, as for a matter of observation, the artistic skill and literary attainments of the writer; second, by inference, his general taste and judgment. The inference is drawn from all the attendant circumstances: from the selection of writing-materials to the superscription and affixing of the postage-stamp.

Perhaps there are one hundred applicants for a position; one is chosen; just why, he will not know; while ninety-nine will be left to wonder why their application was unsuccessful. Some were bad writers, some were bad spellers; one made a fatal revelation of his lack of good taste and judgment by selecting a large-sized letter or foolscap sheet of paper, which he folded many times and awkwardly to go into a very small-sized envelope, upon which the superscription was so located as to leave no place for a postage-stamp upon the upper right-hand corner, where it should be; it was therefore placed at the lower left-hand corner, and read downwards. The post-office clerk, from force of habit, of course strikes with his canceling-stamp upon the envelope where the postage-stamp should be, thus disgracing the superscription. Another wrote, with red ink, a large sprawling hand; while another covered three pages with awkward, ungrammatical composition, where half a page properly composed would have sufficed. One touched off his writing with a profusion of flourishes and other superfluities; another waited long for a response that could not be given from his omission to name the street and number in his residence. And so to the end of the list, each writer has, through faults of omission and commission, or the excellencies of his communication proved, or disproved, to the satisfaction of a would-be employer, his capability and fitness to render satisfactory service, and has accordingly gained or failed to gain place and favor.

In view of the great importance of this subject, and its very intimate relation to good penmanship, we have deemed it a fitting thing for a series of articles or lessons to be written for a matter of articles or lessons in a penman's paper; and especially so in view of the fact that thousands of this journal's readers are yet pupils in our public or private schools, and are, therefore, favorably circumstanced to profit most fully by such a course. It will be our earnest endeavor to render the articles as interesting and practical as possible. They will be accompanied with numerous illustrations and examples, photo engraved from carefully-prepared pen-and-ink copy, illustrative of every department of correspondence.

In our next article we shall present the subject in its general aspect, treating upon those things which are essential to all departments of letter-writing—such as the selection of material, style of composition, and method of arrangement of the several parts of a letter, superscription, etc., with proper illustrations.

The "Hand-book" (in paper) is mailed free to every person remitting \$1.00 for a subscription or renewal to the JOURNAL for one year, or for \$1.25, the book handed personally bound in cloth. Price of the book, by mail, in cloth, \$1; in paper, 75 cents. Liberal discount to teachers and agents.

For \$2 the JOURNAL will be mailed one year, also a copy each of the "Standard Practical Penmanship" and the "Hand-book of Artistic Penmanship" (in paper covers, 25 cents extra to cloth). Price each, separate, \$1.

Society to Encourage Studies at Home.

By MARY E. MARTIN.

To some, the hearing of this society may be an old-told tale; and if any one is ready to cry out "o' pipe's news," we do not mind, for we are not writing to them. But when the JOURNAL is whirled away from the great throbbing city—whirled on and on, over hill and valley, until it finds its way to some home where it treads another wits with that overflowing, never-ending, basket of mending before her,—as she tears the wrapper from the paper that was still about it the atmosphere of the printing-room, and as she says, desperately, "I'll read it, if the mending is never done!"—*mon ami*, we are writing to you. Writing, because we cannot come in and tell you that you, who were sought out in marriage because you were so bright and intelligent, and now, cut off by so many cares, feel yourself growing rusty—that this need not be. We write to tell you that there is a society that you may join, and without leaving your home, the most cultured ladies of our country; have their direction in any branch of study that you may choose to take up; have an interchange of thought that, perhaps, the conveniences of life might prevent, even if you were in the habit of meeting. To some teacher, anxious about all things for a finished education at Vassar or some other college, we offer to you in this society all and more than any university course could give you.

There is no reason why everything should lose its due place in your life, your heart's desire can be obtained. Try some new person who has seen her dream of an education slip away in the hand-to-hand struggle of a "bread winner," wake life brighter for yourself by joining this society; you will bless the day you did.

It was the English society of a similar name, in 1873, that gave the idea to the originators of this society; yet our American society has been worked upon a plan much improved. The English society at that time only reached out to the wealthy classes; the student body was always held out to its hands to all. The object of this society is to induce ladies to form the habit of devoting some part of every day to study of a systematic and thorough kind. It takes up all branches not elementary. A student may take up a course of history, science, art, English, German, or French literature—either or all, as she may wish. After a student writes for admission to this society, and selects a course, her name is at once sent to the teacher who has charge of that course, and she enters upon a study that is delightful, and finds a friend and adviser in her instructor. Their plan is to give the student read or study a certain amount each day; on the next morning, before opening the book, write from memory all that has been studied the day before. At first one may be rather chagrined to find out what a sieve their memory will be; but it would be a stupid being who could go through a winter's study without this plan giving them a well-trained memory. Each student is required to read a certain amount of every book read, and a printed examination list is sent, which, on honor, the student must pass without reference to the book.

This society has just gone beyond its first decade; during all that time Miss A. E. Tinknor, No. 9 Park Street, Boston, Mass., has been the secretary, to whom all applications should be made. This society has a monthly, quarterly, and yearly meeting. To the yearly meeting, at the home of the secretary, all students are invited. Covering the ground of thirty-nine States and some territories, the number of attendees must be small; but at a meeting on the first Thursday in June, 1882, there were present ninety-eight students, sixty-six ladies of the committee and associate-instructors. In June of the present year, sixty-two students and fifty-four ladies, who carry on the instruction. The society has now a Leading

Library of over 1,400 volumes. It speaks well for the students that, although the mails are constantly circulating these books, only five have been lost through carelessness of students.

As high as nine hundred students have been enrolled for one year; yet in the very nature of the work this number must sometimes vary. Fifteen per cent of this number have been professional teachers—many of them trained in normal schools. A very gratifying thought is, that a large proportion of the number of students have been married ladies, showing that with advancing years there is no desire to stop the growth of the mind. In the much discussed question of the higher education of women, could there be anything better than this sheltered way of obtaining instruction?

This whole work is a labor of love, being entirely free, except an entrance-fee of three dollars to cover postage, etc. We mention our own connection with the society only here, because we know that all of a thing lived brings matter more vividly before the mind than a simple statement of facts. The benefit we derive from the society is only the testimony of one; while each mail carries to Miss Tinknor the glad tidings of how much she is doing for all.

It was in the very early years of the existence of this society that we found ourselves the centre of church-work in a small Western town. Circumstances which we could not control had placed us there; and as far as we could see into the future, there we were likely to remain—very likely to remain—shut up in this narrow space—life being a period of years from every relative, from all early associations, cut off from all companionship that was congenial. You may say we had our work that should have filled all of our craving nature. That is true; but human nature is so organized that we may have the highest work before them, and carry every duty out with faithful minuteness, and yet long with unutterable longing, as we did, for intellectual society and for daily contact with congenial people. We had come from a home of unusual refinement—we had no recollection of ever having passed a period of such loneliness before this; yet the people we were now with took such an interest (†) in us that the time was not long before the very sight of an interrogation point would make us wince. So it seemed like reaching an oasis in the desert that one taking drizzly day, as we stood near a window looking out on the long stretch of wooden sidewalk and at the frantic struggles of the horses to pull through the mud of the road that seemed bottomless, a new magazine was placed in our hands. Almost the first thing that met my eye was a photograph of this society. It was just what we needed. We waited, taking up the Art course; and the lovely-minded lady whom we had for correspondent little knew how she and her letters were filling up the blank places of our lives. We took up such works as Kugler, Lübke and Winkelman. What did it matter now if our manifold duties on some days would keep us from opening a book until the night was far advanced? When the time came, no maiden ever flew with quicker step or happier heart to meet her lover than we to some room where we could shut ourselves up with our books. Often and often the "we sma houts" would find us just finishing our allotted task, and as we closed our books and looked into the fire before us, in deep reverie, we saw no visions like "It Marvel," but before us would rise up, in grand procession, the paintings of Raphael, Michael Angelo, Leonardo da Vinci, and Titian.

The great noble woman, who is the sole representative of this society, has no need of a tribute; she stands as priestess to the many women who, year after year, come before her. She stands as Vesta, the eternal flame of life-nourishing warmth, whose flame is at the entrance of every dwelling. She, like Vesta of old, has kindled, and is maintaining, a fire that will never go out.

out. If the time comes when "Woman's Suffrage" is a fact, and not a question, she, in this invisible haven that has been at work for ten years in our land, will have done more to fit women intellectually than all the orations from political platform, or inflammable books that could be written.

Men of Many Millions.

OUR ASTORS AND VANDERBILTS COMPARED WITH ROMAN AGRICULTURISTS.

We occasionally read interesting accounts of the wealth and extravagant expenditures of our railway kings, bonanza kings, and other financial kings. There is a certain fascination in these descriptions of immense possessions and the personal characteristics and traits of those who control them. That Vanderbilt pays a small fortune for a picture; that Mrs. Astor wears diamonds worth \$200,000; and that Mrs. Mackey gives a dinner at a cost of \$25,000, are facts which to the popular mind have a peculiar charm. And undoubtedly there is an impression in some quarters that the amassing of enormous wealth and the attendant extravagances are things of comparatively modern growth. How far this impression is from the truth have we seen by glances at history, which in this respect is really conforming to our poor pools of the present day. Pythos, or Pythios, the Lylian lord of Cleburn, was worth \$16,000,000. Cyrus returned from the conquest of Asia with \$500,000,000. Darius, during his reign, had an income of \$1,500,000 a year. The votive offerings of Croesus to the Delphian god amounted to \$4,000,000. Alexander's daily meal cost \$1,700. He paid the debts of his soldiers, amounting to at least \$10,000,000, and made a present of \$2,500,000 to the Thessalians. The obsequies of Hieron at Syracuse are said to have cost \$1,500,000. Aristotle's investigations in natural history involved an expense of \$1,000,000. Alexander left behind him a treasure of \$50,000,000. The wealth of his satraps was extraordinary. One of them, Hapnals, accumulated \$5,000,000. A festival of Ptolemy Philadelphus did not cost less than \$2,238,000. The treasure of this king amounted to \$375,000,000. There was immense wealth among the Romans. The landed estate of Crassus was valued at \$8,200,000, and his house cost \$400,000. Cæcilius, a knight, was worth \$1,500,000. Domestius, a freedman of Pompey, was worth \$1,000,000. Lentulus, the augur, possessed no less than \$17,000,000. Clodius paid \$610,000 for his house, and he once swallowed a pearl worth \$40,000. Antony squandered altogether \$735,000,000. Tiberius left, at his death, \$118,120,000, and Caligula spent at least in less than a year. The extravagant Caligula paid \$150,000 for one supper. Speaking of suppers, one meal cost Heliodorus \$100,000, and the supper of Lucullus at the Apollo cost \$8,300. Pegasus, a singer, could and did spend \$4,000 in five days. Seneca had a lustrum of \$17,000,000. Apicius was worth about \$5,000,000, and after he had spent in his kitchen and otherwise squandered sums to the amount of \$4,166,000, he poisoned himself, leaving a few hundred thousands.

Tacitus informs us that Nero gave away in presents to his friends, \$97,500,000. The dresses of Lollia Pallais, the rival of Agrippina, were valued at \$1,043,380. This did not include her jewelry. She wore at one supper \$1,695,500 worth of jewels, and it was a plain citizen's supper. She was worth altogether \$200,000,000. The luxury of Pappus, beloved by Nero, was at least equal to that of Lollia. Pallais, the lover of Agrippina, left an estate in lands valued at \$15,000,000, and this was only a small part of his immense fortune. The villa was burned by his slaves out of revenge for some injury. —Cincinnati Star.

Subscribers wishing to have their address changed, should be careful to give both the old and new address.

Fifty-seven Years in Harness.

A BIOGRAPHICAL SKETCH OF
PROF. A. R. DUNTON.

By J. P. COWLES, M.D., Camden, Maine.

The task of preparing a sketch of Prof. Dunton's life and labors, as a pen artist, has been assigned to me, and documents placed at my disposal from which to gather the facts. The most difficult part of this work is to so abbreviate the life-long story of an active pioneer as to bring it within the proper limits of a monthly periodical like the JOURNAL.

Alvin Robbins Dunton was born in Hope Waldo (now Knox) County, Maine, in 1813—consequently he is seventy years of age, well preserved, and as active as ever in the prosecution of his life-work as a penman and pen-artist. His father, Abner Dunton, was a well-to-do farmer, and Alvin was brought up as a tiller of the soil.

At a very early period in life Prof. Dunton exhibited a rare fondness for the use of the pen. In those early days when the goosequill was the pen in use, Alvin would go into the schoolroom with a handful of these quills, which he had previously prepared for use, and, seated at his desk, commence to try them; when one was found which made a mark to suit, he would commence to write, and never seem to tire of this exercise, but continue to write the entire day with the most joyous satisfaction. He had paid so much attention to writing, and had acquired such an excellent style, that at the age of thirteen years he so far surpassed the teachers of his district-school that he was employed to write the copies in the writing-books and make the pens. It should be remembered that at that early day the present style of copy-books were not in use; but teachers wrote at the head of each page a copy, as a guide for the pupil to write from; consequently, at every change of teacher the style of writing was changed. But Prof. Dunton would never follow anyone's style; therefore never had a teacher in penmanship.

As he became more interested in the art he became dissatisfied with the styles then in use—the most prominent of which were the old English round heavy hand and the sharp angular style. He discarded the first as being impracticable for rapid writing, and the second because in rapid execution it became unintelligible. Being thus left without a guide, he built up a system which was essentially and truly his own—a style which fell between the two extremes of the old, thus producing at that early age practically the same hand he writes to-day, and which appears in all his published works. The writer has had an opportunity to examine some of Dunton's early penmanship, and the only difference observable in his style as it was, compared with what it is to-day, is that a greater degree of elegance is observed in the formation of some of the capital letters—this improvement appearing naturally in the shading and turns of the strokes.

As has already been intimated, Professor Dunton commenced his active career as a penman and pen-artist at the age of thirteen years; but it was not until 1835 that he commenced teaching the art as a profession, being then twenty-two years of age. At this time he opened his first school at Hides Mills, Mass. From this beginning he travelled through the New England, some of the Western, Middle, and Southern States, teaching what he considered a very great improvement on the old styles of penmanship, and also upon the manner of teaching it.

In 1841, or thereabouts, he commenced visiting the various schools, in the interest of penmanship, which led to the discovery that the pupils were writing as many different styles as there were teachers, with but few, if any, good writers among them, while the manner of teaching was in no way calculated to improve the pupil with a love for the art. He therefore conceived the idea of uniformity of style as a necessity

to general good penmanship, together with an improved mode of imparting instruction as an accompanying necessity, and took upon himself the task to bring about this very desirable result—to accomplish which everywhere he went he formed classes and writing organizations. In teaching these classes and organizations, he established what he denominated "one-stroke drill," which consisted in every pupil using the same kind of ink, the same kind of pen, paper, and all taking the same position at the desk, pens all held in the same manner; then, in a uniform movement as a military drill, at the word of command the pens were carried to the inkstand; on a second order they took ink, and on a third brought the pens back in position for writing. The first movement he taught was the arm-movement; then, arm and finger combined. In this exercise the whole class were required to make the movements in concert with a regularity similar to beating time for music. This practice was continued until it became familiar, thus giving the

and taught it in a large number of public schools and to private classes, with marked success.

As an illustration of Prof. Dunton's perfect penmanship, the following circumstance is related: In 1840 an Englishman, by the name of Bristow, was teaching penmanship in Boston, Mass., who placed in the Mechanics' Fair specimens of his penmanship. When Professor Dunton saw them, he placed in the Institute some specimens of his own execution. Mr. Bristow, discovering them, went to the judges, and represented that Prof. Dunton was perpetrating a fraud upon them, in that the specimens of writing entered as his own were copper-plate; adding, that it was out of the power of man to execute, with the pen, work of such excellence. The judges called upon the professor, and repeated what Mr. Bristow had said. Prof. Dunton's reply was: "I'll show you that it can be done." Thereupon he took pen and paper and executed, in the presence of the judges, finer specimens than those he had placed on ex-

Thomas Sherwin, Esq., of Boston, who was headmaster of the Boys' High School in that city for thirty-five years. The portraits of Mr. Sherwin, Dr. Loring, who was chairman of the high school for twenty odd years, and John D. Philbrick, Esq., who was superintendent many years, are worked in the cap-piece with the pen. Among the specimens still in his own possession is a picture of himself, worked entirely with a pen, which is scarcely inferior, in any particular, to a photograph. Heads, faces, flowers, wreaths, fruits, and all kinds of ornamented work have been, and are still, executed by him, which work is equal, in every particular, to the finest and most delicate steel-engraving.

As a teacher of plain, fancy, and ornamental penmanship, Prof. Dunton has been a success from first to last. He has not only formed classes of his own in nearly all of the New England States, most of the Middle and Southern, and many of the Western States; but in nearly all of these has been employed in the institutes and colleges as a professor of penmanship, to teach this beautiful art. When conducting a private class or a public school, his manner is such and he throws so much enthusiasm into his work that it is a very dull head, indeed, that does not improve. It has been the writer's privilege and pleasure to examine and criticize many specimens of pen-work which have been executed by pupils while under his instruction, and they are always of a superior order of workmanship.

But I cannot do justice to the subject of this sketch without making mention of the professor's ability as an expert or detective of disguised signatures. In fact, anything and everything which comes under the touch of a pen or pencil he is familiar with. As an expert on disguised paper he rarely, if ever, makes mistakes. He comes to conclusions, as to the genuineness or otherwise of signatures submitted to him, without any regard to what side of the case he is employed by, or what conclusions others may have arrived at.

For many years past Professor Dunton's teaching has been confined to advanced students and to teachers of the art, although he has taught a few classes in his native and surrounding towns, and while these lines are being penned he is in Boston, giving instruction to teachers and to the schools. Without detracting anything from others who have done a noble work in the same field of labor, it may truly be said that Prof. A. R. Dunton has been the great pioneer of penmanship in the East as Prof. P. R. Spencer has been in the West.

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On the occasion of delivering an educational address, President Garfield very aptly designated the Spencerian as "that system of penmanship which has become the pride of our country and model of our schools."

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Fact.

Little does of printers' ink.
A little type "disappears,"
Make our merchant prove,
And all their big pupes.

Little bits of affluence—
Disappearing "factories"—
Bare the mind of business,
And see the credit going.

—London Paper and Printing Trade Journal.



pupils an easy, free, and graceful movement of the pen. At the opening of each session, it was the professor's custom to spend a short time in reviewing the previous lesson; then the students were carried through the various movements in a progressive order, until they were all attained. Whether this plan of teaching was ever practiced before him he knows not; but if it had been he was not aware of it; consequently, so far as he is concerned, the plan was entirely original with himself.

Wherever he went his manner of teaching and his style of writing were recognized and adopted as the most practical of any that had preceded him; for instead of his making a few good writers, all who continued to practice acquired a good, easy, and rapid style of penmanship.

In order to more thoroughly perfect this plan of uniformity in teaching and writing, and in order to give it a wider field for cultivation than he alone could cover, he published, in 1843, in New Orleans, La., a series of copies intended for four books: two for the use of ladies, and two for gentlemen. Since that year Prof. A. R. Dunton, and pupils taught by him, have introduced the Duntonian System of Penmanship into the schools of many of the States,

Union. The result was that Prof. Dunton received a medal as the first premium for off-hand and commercial penmanship.

Prof. Dunton's career as a penman has not been confined entirely to scrip penmanship, but very considerably to that of a pen-artist, in which capacity he will rate second to none. Among his noted works of this type may be mentioned a piece, in commemoration of the opening or completion of the Union Pacific R.R., executed in 1866 or '67, and presented to Dr. Duran, then vice-president of the road. This piece was 18 1/2 feet in size, and for the planning and execution of which Professor Dunton received \$1,000. Another of his masterpieces was one designed and executed for Harrison De Silver, of Philadelphia, a photograph copy of which the writer has in his possession, and is finer than any steel engraved work he ever examined. In this piece is a portrait of Mr. De Silver, which is in every respect as fine and perfect as a photograph, and yet it was executed entirely with a steel-pen. His last effort of this kind has just been completed, and considering that he is now seventy years of age, is very remarkable, for it is fully equal to any of his previous works. This is a commemorative piece in honor of

Educational Notes.

[Communications for this Department may be addressed to B. F. KELLEY, 205 Broadway, New York. Brief editorial items solicited.]

Columbia College has 1,857 students.

The Northwestern University, Evanston, Ill., last year enrolled 861, and graduated 170.

Most devoutly wished for: "A school-house on every hill-top and no saloon in the valley."

The sales of Webster's spelling-book, from its first publication to date, aggregate 75,000,000 copies.

The Freshman Class at Amherst numbers 63; at Smith College, 70; at Yale, 70, and at Harvard, 185.

By a recent decision of the University of Bombay, women are heretofore to be admitted to the learned professions in India.

Cornell claims that she employs the only professor in the United States who devotes his time exclusively to American history.

Cornell University has made arrangements to give instruction by direct correspondence between instructor and instructed.

St. Paul's School, Garden City, is believed to be the finest educational structure in the world. It has accommodation for 500 pupils.

A large river, hitherto unknown to geographers, has been discovered in Alaska. The Indians say it is more than 1,500 miles to its source.

There were fifty candidates for the medical degrees of the College of Physicians of Dublin, the other day, of whom two were girls. One of these, a daughter of the late Dr. Keeney, excelled all other competitors.

In the Greek language every letter stands for a number. G stands for 3, L for 30, A for 1, D for 4, S for 200, T for 300, O (short) for 70, N for 50, and E (long) for 8. The sum of these numbers is 605, which is the mystical number assigned in the Apocalypse to the Beast.

Prof. Coha, of Breslau, believes that slates lead to short-sightedness, and would substitute pen and ink, or an artificial white slate with black pencil, manufactured in Pilsen. Black or white is proved by experiment to stand out most clearly to the eye. The Zurich School Board forbids slates. They are noisy, and invite dirty habits in erasure.

A writer in the *North American Review* says that "out of one hundred boys and girls who go to the primary schools only about fifty go any further up the educational grade. About thirty advance as far as the grammar schools, while not more than three of the original one hundred who began at the bottom of the ladder ever reach the top and enter the high schools."

The following are the amounts from the Peabody fund distributed in the several States in the past year for public schools, normal schools and colleges, teachers' institutes, Nashville scholarships, etc., Alabama, \$5,755; Arkansas, \$4,050; Florida, \$2,025; Georgia, \$5,550; Louisiana, \$2,125; Mississippi, \$4,400; North Carolina, \$8,350; South Carolina, \$4,225; Tennessee, \$12,000; Texas, \$13,000; Virginia, \$4,125; West Virginia, \$1,100. Total, \$71,175. One hundred Normal scholarships have been established in the Nashville University.

The Kentucky superintendent of schools furnishes these statements: Of every one hundred of the State's population, fifteen cannot read. Of every one hundred whites over ten years old, fifteen cannot write. Of every one hundred negroes over ten years of age, fifteen cannot write. Of every one hundred men over twenty-one years old, seventeen cannot write. Of every one hundred negro men over twenty-one years old, seventy-five cannot write. The whole number of men over twenty-one years who cannot write forms an array of 76,221.

A recent circular of the Bureau of Education shows that of sixty principal countries, Ireland heads the list, with an average of twenty per cent. of her population of 3,529,820 attending school. The United States comes second with a percentage of nineteen and three-fifths of a population of 50,153,783. The next in line is Germany with fifteen and nine-tenths of a population of 45,149,172. England and Wales are below even Switzerland. Russia sends but one and one-half per cent. of her population of 78,500,000 to school.

France spends \$5 for war every time she spends thirty-five cents for education! That is a great deal worse than Prussia, where \$5.49 is for war against \$2.20 for education. But little Switzerland makes the best showing among European powers, where \$1.84 is expended for public defense, against \$1.16 for educating the people. Russia is worse than France, the figure being six cents for education to \$5.08 for war, and no other nation stands in as unenviable light. No wonder that absolutism can be sustained in Russia.

EDUCATIONAL FANCIES.

[In every instance where the source of my item used in this department is known, the proper credit is given. A like courtesy from others will be appreciated.]

A B. is a lady's diploma "after baccholars"—*Educational Record*.

A Boston girl was recently asked a question in Greek and she did not understand it.

The following is extracted from a smart boy's composition on "Babies": "The mother's heaven gives four jigs at the baby's last 2d."

A little girl being asked on the first day of school how she liked her new teacher, replied: "I don't like her; she is just as saucy to me as my mother."

A woman placed four pounds of cold meat and eight slices of bread before a tramp. At the end of twenty minutes how much was left?—*Detroit Free Press*.

A primary teacher who asked one of her pupils the difference between goose and geese received this answer: "One geese is a goose and a whole lot of geese is geese."

Jack: "Look here, Bill! if one of them Harriettes was to tell you to mind your *P's* and *T's* what would you tell him?"
Bill: "Well, I should tell him to mind his *T's*."

If a generous but ugly boy give his younger brother "GO" for stealing one of his apples, and that night the apples give him "sisty" '2, how many apples did the younger brother receive?—*Danbury News*.

The editor of an Iowa paper offers to send his photograph to any female teacher who will send him the news from her township; another Iowa editor advises the teachers to take up the offer, as the picture will do to scare bad schoolboys.

Scene in a chemistry recitation. Professor Mr.—, please give the non-atomic list. Mr.—: Mercury, cadmium, zinc, and—[and faint whisper from fellow-student, "barrium"] Mr.—, triumphantly: "By rum."—*Roseton Collegian*.

In a San Francisco school the other day the question, "Who was the father of his country?" was answered by one-half the children, "George Washington." The other half yelled, "Dennis Kearney." This shows that Kearney's influence is declining.

A housewife sold a coat to a peddler for a vase worth nine cents, a pair of boots for a china dog worth six cents, and a vest for glass bottles worth four cents; how much did she receive for all, and how much over \$9 clear profit did the peddler make?—*Detroit Free Press*.

Noah Webster was a celebrated author. He was a quick and ready writer, and in one of his inspired moments he dashed off a dictionary. He took it to several publishers,

but they shied at it, saying the style was dull, dry, turgid, hard and uninteresting, and, besides that, he used too many big words. But at last Noah succeeded and the immortal work is in daily use propping up babies at the dinner table.

An Austin young lady, who has enjoyed the advantages of a classical education at a Northern female college, happened to be at home when her aged grandmother was stricken down with a fatal illness. The entire family gathered around the death-bed of the old lady, who, in a feeble voice, said:

"Good-by to you all, I am going ter peg out."

"Grandmother!" exclaimed the young lady, in a fragile tone of voice, "please don't say that. Don't say you are going to peg out. Say you are going to expire or that you contemplate approaching dissolution. It sounds so much better."—*Texas Siftings*.

Here is a boy's composition on Fall: This is fall, because it falls on this season of the year. Leaves fall too, as well as thermometers and the price of straw hats. Old toppers, who sign the pledge in summer, are hable to fall when a fall of cider-making opens, for straws shoot like corn sometimes. Digging falls is another of our fall amusements. The way I like to dig taters is to wait till they are baked white, and then dig them out of their skins. Most winter schools are open in fall. The best winter school I ever went to didn't open until spring, and the first day it opened the teacher took sick and the schoolhouse was locked up for the season. Once in a while we have a very severe fall, but nothing like the fall of Adam and Eve in the garden of Eden. Summer is misnamed. It should be called Pride, for doesn't pride go before fall?—

Scholarly Penmanship.

By PAUL PAXTON.

The complaint that comes from the long-suffering compositor and proof-reader of the illegibility of the so-called "scholarly" style of penmanship should have, it would seem, some recognition in the minds of those against whom it is directed. That the complaint is well founded and just every-body knows who is at all familiar with the style of handwriting adopted by almost all scholars and men of letters. It is a style which grows, naturally enough, out of mental preoccupation and the rapid and engrossing flow of thought. Business men and ordinary correspondents, a part at least, of whose attention can easily, and without detriment to the work in hand, be devoted to the mechanical details of their writings, do not suffer the same disability. And, in fact, it is part of the necessity of business and all record writings to be attractive in form. But scholars and writers must concentrate attention and energy upon the thought which they are pursuing—often to the entire exclusion of every other present matter; and thus, while it is true they do form a certain definite style by practice, still it is not apt to be a careful and precise and beautiful style of penmanship. They have necessarily grown into the habit of abbreviating, of rapid penmanship, to suit the requirements of prolonged composition; and the fault is apt to grow worse with time, and very much worse with access in literary work, so that at last, with many of them, penmanship comes to be little more than a convenience for jotting down their private impressions in mystic characters known only to themselves. Some writers have to have at the close their trained interpreter—compositors—who by long familiarity with the manuscripts have come to be nearly as well acquainted with their peculiarities and suggestions as the writers themselves. This was true of the great editor,

Horace Greeley, and is still true of hundreds of the editorial brotherhood who will never be known to fame.

Admitting that this style of penmanship is a fault, and a recognized fault, the question arises, Can it be corrected? and if so, how?

Many writers, driven to desperation by the complaints of their publishers, and the mangled condition of their productions when finally gotten into print, have attempted to cut the gordian knot by the use of the newly invented type-writer, or calligraph. But, in spite of protestations to the contrary, the fact remains that difficult composition cannot be carried on while strumming upon the staring key-board of this machine. It is entirely out of harmony with the genius of thinking. One who composes as an artist paints, putting words together like bits of color, must see what he is doing; must see what has gone before, what is the connection, and how every sentence reads and fits in with the one before and after. No leading writer, student or teacher, pursues his best productions by the aid of the type-writer. This solution of the problem, then, is not practicable. How shall the difficulty be overcome? I answer, it can be overcome only by willingness on the part of scholars and men of letters to cultivate, systematically and earnestly, the art of penmanship. I do not believe that any style is so irrevocably formed that it cannot be changed by, say, six months of faithful practice in accordance with the best models. Of course, it would be best that every scholar should be a good penman, who intends to follow a profession when the pen must be constantly used, should form a good style of penmanship while young—though this is very seldom done; but still, it is never too late to improve, even to change altogether, one's handwriting. It would be somewhat of an embarrassment at first, no doubt, to have to give a large share of one's attention to the merely mechanical part of the task; but the habit would soon be formed, and, once formed, would be invaluable to the writer. Besides, the student is an undisciplined student in giving fair thoughts put by the hand into fair form. There should be something of the pride of the artist in a handsome manuscript. It is to be hoped that many of our scholars, and constant contributors to the periodical press, whose handwriting is now a trial to the proof-reader and the editor, and a discouragement to the compositor, will learn wisdom from the vexations to which they are in turn subjected, and make some definite effort to form a legible and agreeable style of penmanship.

THE LIBRARIES OF EUROPE.—VIEBNA has 577 libraries, containing altogether 5,500,000 volumes, without counting manuscripts. Next to Austria is France, which boasts five hundred libraries, containing 4,350,000 volumes; and next, Prussia, about four hundred libraries and about 2,500,000 books. Great Britain is reported as having only two hundred libraries, but they contain nearly a quarter of a million more printed books than Prussia. The largest is that of Paris, with over two million volumes; the British Museum comes second, but a long way behind, with one million; Munich third, with 600,000; then Bonn, with five hundred thousand; Dresden with four hundred thousand; the Vienna has only thirty thousand printed books, but is very rich in valuable manuscripts, the total of which is twenty-five thousand. The most celebrated and largest of the university libraries are the Bodleian, at Oxford, and that of Heidelberg, each possessing about five hundred thousand volumes.—*Scholar's Companion*.

Remember, you can get the JOURNAL year, and a 75-cent book free, for \$1.25, or a \$1 book and the JOURNAL for \$1.25. Do your friends a favor by telling them.

A Condemned Sentinel.

A cold, stormy night, in the month of March, 1877, Marshal Lefebvre, with twenty-seven thousand French troops, had invested Dautie. The city was garrisoned by seventeen thousand Russian and Prussian soldiers; and these, together with twenty or thirty thousand well-armed citizens, presented nearly double the force which could be brought to the assault. So there was the utmost need of vigilance on the part of the sentinels; for a desperate assault from the garrison, made unawares, might prove calamitous.

At midnight Jerome Dubois was placed upon one of the most important posts in the advanced line of pickets, it being upon a narrow strip of land raised above the marshy flat, called the Peninsula of Nehrug. For more than an hour he paced his loomsome beat without hearing anything more than the moaning of the wind and the driving of the rain. At length, however, another sound broke upon his ear. He stopped and listened, and presently he called, "Who's there?"

The only answer was a moaning sound. He called again, and this time he heard something like the cry of a child; and pretty soon the object came towards him from the darkness. With a quick, emphatic movement, he brought his musket to the charge, and ordered the intruder to halt.

"Mercy!" exclaimed a childish voice. "Don't shoot me! I am Natalie. Don't you know me?"

"Heavens!" cried Jerome, elevating the muzzle of his piece, "is it you, dear child?" "Yes; and you are good, Jerome. Oh, you will come and help mamma? Come, she is dying."

It was certainly Natalie, a little girl only eight years old, daughter of Lisette Vailant. Lisette was the wife of Pierre Vailant, a sergeant in Jerome's own regiment, and was in the army in capacity of nurse. "Why, how is this, my child?" said Jerome, taking the little one by the arm. "What is it about your mother?"

"Oh, good Jerome, you can hear her now. Hark!"

The sentinel bent his ear, but could hear only the wind and the rain.

"Mamma is in the dreadful mud," said the child, "and is dying. She is not far away. Oh, I can hear her crying!"

By degrees Jerome gathered from Natalie that her father had taken her out with him in the morning, and that at the evening when the storm came on, her mother came after her. The sergeant had offered to send a man back to camp with his wife, but she preferred to return alone, feeling sure that she should meet with no trouble. The way, however, had become dark and uncertain, and she had lost the path, and wandered off to the edge of the morass, where she had sunk in the soft mud.

"Oh, good Jerome," cried the little one, seizing the man's hand, "can't you hear her? She will die if you do not come and help her."

At that moment the sentinel fancied he heard the wail of the unfortunate woman. What should he do? Lisette, the good, the beautiful, the tender-hearted Lisette, was in mortal danger, and it was in his power to save her. It was not in his heart to withhold the pleadings of the child. He could go and rescue the nurse, and return to his post without detection. At all events, he could not resist the childish pleader.

"Give me your hand, Natalie. I'll go with you."

With a cry of joy the child sprang to the soldier's side; and when she had secured his hand she hurried him along towards the place where she had left her mother. It seemed a long distance to Jerome, and once he stopped as though he would turn back. He did not fear death; but he feared dishonor.

"Hark!" uttered the child.

The soldier listened, and plainly heard the voice of the suffering woman calling for help. He hesitated no longer. On he

hastened, through the storm, and found Lisette sunk to her armpits in the soft morass. Fortunately a tuft of long grass had been within her reach, by which means she had held her head above the fatal mud. It was no easy matter to extricate her from the miry pit, as the workman had to be very careful that he did not himself lose his footing. At length, however, she was drawn forth, and Jerome led her towards his post.

"Who comes there?" called a voice from the gloom.

"Heavens!" gasped Jerome, stopping and trembling from head to foot.

"Who comes there?" repeated the voice. Jerome heard the click of a musket-lock; and he knew that another sentinel had been stationed at the post he left. The relief had come while he had been absent.

"Friend, with the countersign!" he answered to the last call of the new sentinel.

He was ordered to advance, and when he had given the countersign he found himself in the presence of the officer of the guard. In a few hurried words he told his story; and had the officer been alone he might have allowed the matter to rest where it was; but there were others present, and when ordered to give up his musket he obeyed without a murmur, and silently accompanied the officer to the camp, where he was put in irons.

On the following morning Jerome Du-

bois was the morning succeeding the day of his trial. The result of the interview with Marshal Lefebvre was made known to him, and he was not at all disappointed. He blamed no one, and was only sorry that he had not died upon the battle-field.

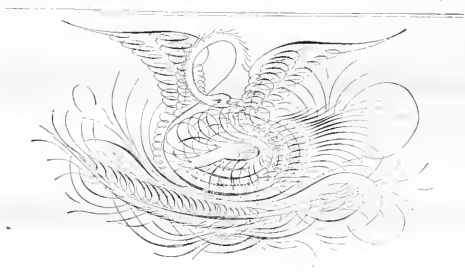
"I have tried to be a good soldier," he said to his captain. "I feel that I have done no crime that should leave a stain upon my name."

The captain took his hand and assured him that his name should be held in respect.

Towards evening Pierre Valliant, with his wife and child, were admitted to see the prisoner. This was a visit which Jerome would gladly have dispensed with; as his feelings were already wrought up to a pitch that almost unmanned him; but he braced himself for the interview, and would have stood it like a hero, had not little Natalie, in the eagerness of her love and gratitude, thrown herself upon his bosom and offered to die in his stead. This tipped the bringing up, and his tears flowed freely.

Pierre and Lisette knew not what to say. They wept, and they prayed, and they would have willingly died for the noble fellow who had been thus consoled.

Later in the evening came a companion who, if he lived, would at some time return to Jerome's boyhood home. First, the condemned thought of his widowed mother, and



The above cut was photo-engraved from an original pen-and-ink flourish executed by Prof. P. R. Spencer, of the Cleveland (O.) Business College.

lois was brought before a court-martial under charge of having deserted his post. He confessed that he was guilty, and then permission was granted him to tell his own story.

This he did in a few words; but the court could do nothing but to pass sentence of death; but the members thereof all signed a petition praying that Jerome Dubois might be pardoned; and this petition was sent to the general of the brigade, and through him to the general of the division, by whom it was indorsed and sent up to the Marshal.

Lefebvre was kind and generous to his soldiers, almost to a fault; but he could not overlook so grave an error as the one which had been committed by Dubois. The orders given to the sentinel had been very simple; and the forbidding of every necessity was the order foremost in him to leave his post until properly relieved. To a certain extent the safety of the whole army rested upon the shoulders of each individual sentinel, and especially upon those who at night were posted nearest the lines of the enemy.

"I am sorry," said the gray-haired old warrior, as he folded up the petition and handed it back to the officer who presented it. "I am sure that man meant no wrong, and yet a great wrong was done. He knew that he was doing—he ran the risk—he was detected—he was tried and condemned. He must suffer."

They asked Lefebvre if he would see the condemned.

"No, no," the marshal cried, quickly. "Should I see him, and listen to one-half his story, I would pardon him to that must not be done. Let him die, that thousands may be saved."

he sent her a message of love and devotion. Then he thought of a brother and sister. And finally he thought of one—a bright-eyed maid—whose vine-clad cot stood upon the banks of the Seine—one whom he had loved with a love such as only great hearts can feel.

"Oh, my dear friend!" he cried, bowing his head upon his clasped hands, "you need not tell them a falsehood; but if the thing is possible, let them believe that I fell in battle!"

His companion promised that he would do all he could; and if the truth could not be kept back, it should be so faithfully told that the name of Jerome Dubois should not bear dishonor in the minds of those who had loved him in the other days.

Morning came, dull and gloomy, with driving sleet and snow; and at an early hour Jerome Dubois was led forth to meet his fate. The place of execution had been fixed upon a low, barren spot towards the sea; and thither his division was being marched to witness the fearful punishment. They had gained not more than half the distance when the sound of some strange commotion broke upon the wintry air; and very shortly an aid-de-camp came dashing to the side of the general of brigade, with the cry:

"A sortie! A sortie! The enemy are out in force. Let this thing be stayed. The marshal directs that you face about and advance upon the peninsula!"

In an instant all was changed in that division; and the brigadier-general, who had temporary command, thundered forth his orders for his counter-march.—The gloom was dissipated; and with glad hearts the soldier turned from the thoughts of the exe-

cution of a brave comrade to thoughts of meeting the enemy.

"What shall we do with the prisoner?" asked the sergeant who had charge of the guard.

"Lead him back to the camp," replied the captain.

The direction was very simple, but the execution thereof was not to be so easy; for hardly had the words escaped the captain's lips when a squadron of Prussian cavalry came dashing directly towards them. The division was quickly formed into four hollow squares, while the guard that had charge of the prisoner found themselves obliged to flee.

"In heaven's name," cried Jerome, "cut my bonds and let me die like a soldier!"

The sergeant quickly cut the cord that bound the prisoner's elbows behind him, and then dashed towards the point where his own company was stationed. The rattle of musketry had commenced, and the Prussians were vainly endeavoring to break the squares of French troops. Jerome Dubois looked about him for some weapon with which to arm himself; and presently he saw a Prussian officer, not far off, relying in his saddle as though he had been wounded. With a quick bound he reached the spot, pulled the dying officer from his seat, and leaped into the empty saddle.

Dubois was fully resolved that he would sell his life on that day—sell it on behalf of France—and sell it as dearly as possible. But he was not needed where he was. He knew that the Prussians could not break those hollow squares; so he rode away, thinking to join the French cavalry, with whom he could reach into the deepest danger. Supposing that the heaviest fighting must be upon the Nehrug, he rode his horse in that direction; and when he reached it he found that he had not been mistaken. Upon a slight eminence towards Hagelberg the enemy had planted a battery of heavy guns, supported by two regiments of infantry; and already with shot and shell immense damage had been done.

Marshal Lefebvre rode up shortly after this battery had opened, and very quickly made up his mind that it must be taken at all hazards.

"Take that battery," he said to a colonel of cavalry, "and the battle is ours."

Dubois heard the order and saw the necessity. Here was danger enough, surely; and, determined to be the first at the fatal battery, he kept as near to the leader as he dared. Half the distance had been gained, when from the hill came a storm of iron that plowed into the ranks of the French. The colonel fell, his body literally torn in pieces by a shell that exploded close against his bosom.

The point upon the peninsula now reached by the head of the assaulting column was not more than a hundred yards wide; and it was literally a path of death, as the fire of twelve heavy guns was turned upon it. The column had fallen, and very soon three other officers went down, leaving the advance without a commissioned leader. The way was becoming blocked up with dead men and dead horses; and the head of the column stopped and wavered.

Marshal Lefebvre, from his elevated place saw this, and his heart throbbed painfully. If that column was routed, and the Russian infantry charged upon the peninsula, the result might be calamitous.

But—see! A man in the uniform of a French private, mounted upon a powerful horse, caparisoned in the trappings of a Prussian staff officer, with his head bare, and a bright sabre swinging in his hand, rushes to the front, and urges the column forward. His words are fiery, and his look is dauntless.

"For France and for Lefebvre!" the strange horseman cries, waving his sword aloft, and pointing towards the battery. "The marshal will weep if we lose the day!"

The brave troopers, thus led by one who feared not to dash forward where the

shot fell the thickest, gave an answering shot, and pressed on, caring little for the pain of death so long as they had a living leader to follow. Hoping that he might take the battery, and yet court death, Jerome Dubois spurred on; finally, the troop came upon the battery with irresistible force.

It was not in the power of the cannoners to withstand the shock, and the Russian infantry that came to their support were swept away like chaff. The battery was quickly captured; and when the guns had been turned upon those who had shortly before been their masters, the fortune of the day was decided. The Russians and the Prussians—horses, foot and dragons—such as were not taken prisoners, made the best of their way back into Danzig, having lost more than one hundred men.

Jerome Dubois returned to the guard-house, and handed up to the officer in charge. First, a surgeon was called to dress several slight wounds which he had received. Next, his colonel was called to see what should be done with him. The colonel applied to the general of brigade, and the general of brigade applied to the general of division, and the general of division applied to Marshal Ledebere.

"What shall we do with Jerome Dubois?"

"God bless him!" cried the general-veteran, who had heard the whole story. "I'll pardon him to-day, and to-morrow I'll promote him."

And Jerome Dubois, in time, went himself to see the loved ones in France, and when he went he wore the uniform of a captain.

A Letter to Penpals.

PROF. C. H. PARKER, —, Oct. 4th, 1883.
Kewok, Iowa.

Dear Sir:—I am at present teaching penmanship in the public schools at this place, and as it is my first experience in graded schools, and knowing that you had had considerable experience in this matter, I wish to turn to you your good nature by asking your opinion on a few points pertaining to this kind of work.

First, At what age do you think advisable to begin the use of pen and ink? Second, What is the best way to interest beginners? Third, I have some trouble in keeping them at work. Fourth, At what age do you think it practicable to begin the use of muscular or combined movement? Some of my pupils think they can never learn to write with muscular movement. Fifth, The teachers before me have used a variety of methods in teaching, some using copy-books for all, others, for only a part of the school. I prefer them for the lower grades only; what think you?

If not too much trouble please answer me, and greatly oblige, Yours, very truly,

Most certainly I will answer, not only to oblige you, but every reader of the JOURNAL.

I confess that I cannot tell just what I wish through this medium, yet am willing to make the attempt, and possibly prevent others from groping in the dark. I virtually have answered all the questions during the past two years, yet am willing to tell you my story again and again.

First.—At what age do you think it advisable to begin the use of the pen and ink? Ans. Certainly not as soon as is usually the case. Blots, daubs, tracks, scratches, serawls and hieroglyphics may all be avoided. To attempt to write with ink too soon is to attempt an impossibility; i. e., the pen and pen are used too early the very poor results usually attained must be expected—that is, blots, daubs, etc., are the necessary effect of blind stupidity in the use of pen and ink before the proper time.

If other branches of an English education are as poorly taught as penmanship, the very word goes up, "Curse be the schools of our country!"

As to, what is learned in penmanship by nine-tenths of the children in our public schools is due to their perceptive faculties, and a force of necessity in writing the gen-

eral lessons of the school. The teachers are not to blame for any progress made, nor are they to be censured for an almost total indifference in the subject taught. As soon as a pupil can do the work of programme "A" with a lead-pencil and double-lined book or paper, reasonably well, tolerably well, with a degree of satisfaction, then with double-lined paper begin the use of ink (and pen, similar to 401 (Gillot), and review the identical work with closer criticism. The age plays no part in the answer to the original question whatever. If the person taught were 963 years old, and in no way knew more about the subject-matter than a child with equal muscular development, I would most assuredly command the use of a lead-pencil for two reasons: first, to avoid blots, daubs, etc., which invariably produce discouragement to a beginner; second, to increase the chances of success by lessening the labor attempted.

A child can neither hold a pen nor pencil correctly. A pencil held incorrectly will write much better than a pen held incorrectly.

The natural weakness of the fore-finger of a child, together with the use of short slate pencils five-sixths of the time, is cause enough for the general imperfect holding of the pen. While we concede the fact of correct penholding by the average child it is impossible, it can be vastly improved by the use of curved slate-pencils that will not break when left fall.

It is beyond reason and good sense to expect a child to do the work usually assigned at all credibly with a short, blunt slate-pencil. The precision with which advantage is taken in the proper presentation of general subjects taught, and particularly with the classics, to accomplish the very best results and highest aims, is absolute proof of the weakness and slipshod manner with which this subject is treated.

Carelessness generally is proven by seeing the miserable results. All through the period of the child's use of the long slate and lead pencil the finger will be growing stronger while the work will have been progressing, and in the course of time the adoption of pen and ink will be the prize gained for having accomplished certain results.

The use of pen and ink indiscriminately with any class, simply because they should know how to use them, or because they are old enough and ought to know how, is argument too weak to be countenanced by the intelligent.

With the proper training from the beginning (which is six years), the child can begin the use of pen and ink at nine years, and it is not objectionable to begin later. The flimsy argument, that "the sooner the better," is uttered only by the ignorant, whose general opinions are valueless to progress. It is not proper—it is not right, it is not justice to the pupil to go from slate-pencil to pen, ink and paper.

Impossibilities should not be attempted with these persons, much less with children. If the child has no expression in the matter, it is but justice to exercise the proper judgment in its behalf.

An experience worthy of consideration lays down the law thus: Use slate-pencils (covered) and ruled slates first; execution is reached in Nos. 1, 2, 3, in Programme "A"; then, as a prize for certain proficiency, allow only those the use of lead-pencils and double-ruled books who attain certain results.

The various steps are as follows:

- (1) The use of slate (double-ruled) and pencil.
- (2) The use of paper (double-ruled) and lead pencil.
- (3) The use of paper (double-ruled) and coarse pen.
- (4) The use of paper (single line) and coarse pen.
- (5) The use of paper (single line) and fine pen.

The use of the tools employed has always been a secondary consideration. I deem it

even more essential than the proper classification of the subject-matter. They undoubtedly should go hand in hand, and one should not be sacrificed at the expense of the other.

In conclusion, to the answer of this question permit me to say, Don't be it too big a hurry to have pupils begin the use of pen and ink.

Second.—What is the best way to interest beginners? By introducing the simplest possible work, and never attempting to go beyond the power of each individual to perform. Individual advancement is the only true advancement; Individual instruction is the only true instruction. Class instruction is necessary, and often more effective, not only for beginners, but any set of pupils.

This question has been asked by every teacher in the profession, and will continue to be asked as long as the error committed is on the part of the teacher. Rapid strides have been made in teaching swimming, reading, etc., but writing is yet pursued in the old beaten track, yielding the usual results: poor writing, on the part of the pupil, and indifference and disgust on the part of the teacher. If necessary, I stand ready to prove that carelessness, indifference, and poor results, on the part of the pupils, are indirectly the faults of the teacher, and directly the fault of the general mode of procedure that has for its base class instruction and general advancement, with the proper

Any systematic course of instruction, materials, and a systematic course of instruction properly applied to individual needs, supplemented with class explanations and drill, each advanced upon his own merit, cannot fail to win the highest possible results.

Beginners are as easily interested as any other class. Apply the proper remedy, and the care must follow as the result of law. Children taught how to make figures (the digits) properly need comparatively little instruction in the formation of letters.

Children become interested when the moment is given to them of the practicability of any work. The figures are practical; they are used thousands of times every week, and the better they are formed the more accustomed will the eye become to points of beauty, and the hand perform that which good taste demands.

Third.—"I have some trouble to keep them at work." You always will have, so long as class instruction is made the main-spring, and work given beyond the calibre of a majority in the class, the guide for advancement.

Fourth.—"At what age is it practicable to begin the use of muscular or combined movement?" Some of my pupils think they can never learn to write with muscular movement." When the proper preparation has been made I think it practicable to begin the use of muscular (fore-arm) and combined (fore-arm and finger) movement, at ages ranging from twelve to fifteen years. Fifteen, the rule—twelve, the exception. But if the proper preparation has not been made I must assuredly would agree with the children that they cannot, with any satisfaction, do the work required. Never has a meaning, coming, as it usually does, from school-children.

I question the advisability of teaching "Movement" (as usually defined) in our public schools when the pupils are not directly instructed by a special teacher, or where but two lessons of one-half hour each are given each week by a special teacher. Considerable time must be given movement to gain any tangible results. If the time cannot be given, why attempt an impossibility? Even should it be possible to devote one-half hour to the writing exercise each day, under the guidance of a special or expert teacher, I question the advisability of teaching movement at all indiscriminately, as is too often attempted.

(REMARK. I will volunteer to be one of two to discuss this question in the columns of the JOURNAL.)

Fifth.—"The teachers before me have used a variety of methods." I ask, Why? Let this also be discussed. Has not some play yet been discovered that will prove the Balm of Gilead? Is darkness yet upon the face of the mighty deed? Has no way yet been defined that will serve as a model?

One idea in this matter, viz., teaching movement, will defeat all results possible to be conceived.

The average graduate in penmanship of a business college is unable to take charge of the penmanship department of a city school. This accounts for so much theory, and so little common sense in the general treatment of this subject. Half verses are worthless, and so long as an excellent handwriting is the principal requisite for a position, so long will these and hundreds of other questions be asked as to all points pertaining to the most successful treatment of the subject.

WHAT CONSTITUTES A GOOD CLERK.

—A good clerk must be thoroughly alive to the future value of the wages he has to sell, and must not be a thoroughly conversant with what they are composed of, how they are manufactured and all about them, but he must be convinced in his own mind that the goods he has to dispose of cannot be excelled in quality for the price by any other store in the town. He must have implicit faith in the house he is selling for, that they and they only, are the parties who can supply the wants of a customer to advantage. Must be a good judge of human nature, know when and how to take a customer; in fact, with the good clerk human nature must be a study. Have a joke for the joking customer, a laugh for the laughing customer, a story for the talking customer, as well as occasionally put on the sedative to please the thinking customer. In short, he must be everybody's baby, take and give him whatever happens to come upmost. He must never take rebuffs unkindly, but assume that everything is well meant, nor permit his temper to get ruffled with a customer, no matter how great the provocation. He must start out in the morning with a determination to sell goods irrespective of how much patience and labor it may require; must avoid anything approaching loud and vulgar language. He must be high-toned, obliging, courteous, straightforward, and never think it a trouble to show goods, and feel confident at all times that he is doing the very best that is possible to do by his customers, as well as endeavor to persuade them that he has done so.—*American Grocer.*

THE PENMAN'S ART JOURNAL, edited and published by D. T. ARNOLD, 263 Broadway, New York. A sixteen-page folio journal devoted to the interests of good penmanship. Its typographical appearance is extremely neat, and is handsomely illustrated with portraits and views and fine examples of calligraphy by American penmen. In addition to the interesting and useful items of general interest, it contains writing-lessons with clear illustrative diagrams.—*London Paper and Printing Trades Journal.*

Tobacco.—"Where did 'baccy come from, Conny?" inquired Mary.

"Why, from 'Meriky; where else?" he replied. "I've sent as the first platy. Long time it is for 'baccy, Conny!"

"What sort of a place is that, I wonder?"

"Meriky, is it? They tell me it's mighty sizeable, Moll, darlin'. I'm no' that you might roll England through it, and it would hardly make a dint in the ground. There's fresh-water oceans inside of it that you might thimral Ireland in and save Father Mathew a wonderful sight of trouble, and as for Scotland, you might pick it in a corner of one of their fens, and you'd never be able to find it out except, it may be, by the smell of whisky. If I had only a thrille of money, I'd go an' seek my fortin'."

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NEW YORK, NOVEMBER, 1883.

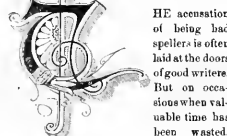
Our Next Course of Lessons.

WE anticipate presenting, in the January number, to the patrons of the JOURNAL the first of a series of ingenious, interesting and effective lessons in practical writing, by Mr. H. H. Himes, of Worcester, Mass. Mr. Himes has been for over twenty years an able and independent student and teacher of penmanship, and as the result of long research and original thinking, has developed a host of novel ideas and methods of illustrating and teaching penmanship.

Having had a large experience in teaching penmanship in the leading business colleges, city and county public schools, as well as the organization and instruction of

classes, the coming course of lessons will be unusually productive of rare and practical ideas, of great value to learners as well as teachers. In view of the value of these lessons it is our purpose to expose no pains or expense in furnishing illustrations liberally. We are confident that those who know Mr. Himes, and his methods of teaching practical writing, will look forward to the coming course as of many times the value of a year's subscription to the JOURNAL. To teachers and friends of the JOURNAL we can give the most positive assurance that for practical value and interest to lovers of penmanship the JOURNAL for the coming year will be greatly superior to the past, and fully maintain its position as the chief of penman's papers.

Good Writing and Bad Spelling.



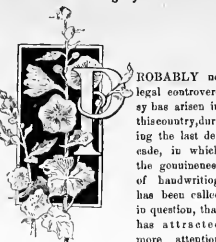
HE accusation of being bad spellers is often laid at the doors of good writers. But on occasions when valuable work has been wasted, and our patience harassed and exhausted in the often vain endeavor to decipher the hieroglyphic scrawls of possibly some would-be defamer of the orthography of good writers, we have been prompted to exclaim: O scrawls! O anything! Glorious mantle of uncertainty! Under thy ugly how futile are accusations of false orthography! for who can determine? 'Tis an a, e, i, o, u, x, y, z, or anything fancy can conjure; and apart from context is as meaningless as are the broken threads of a last year's cobweb.' That good writers do so well frequently they admit; but that they do so more frequently than do any other class of persons we disbelieve; but errors in plain writing are more noticeable from the distinctness of the letters. In fact, we believe that, as a rule, good writers would be found to be better spellers than are bad and awkward writers; for the same qualities of mind and habit that lead one to acquire and maintain a good, plain style of writing, will tend to produce excellence in other matters. Yet one, if not the chief, requisite for good spelling is a retentive memory; good judgment, and the highest order of reflective faculties, which powerfully aid in other attainments, are of little, if any, avail in spelling, so that it often occurs that men of great mental power, and of large and varied attainments, are bad spellers. A person with a very retentive memory, though otherwise well-mind, would be a superior speller, while another, endowed with extraordinary judgment and great reasoning power, yet possessed of a less retentive memory, may be an inferior speller. We will remember when a lad, attending a district school in a rural town of New England, of two boys who were so weak-minded as to never outgrow the care of a guardian, and who never comprehended the first principles of arithmetic, grammar, or composition, and yet would be the last to go down at a spelling-school.

The King Club

For this month comes from W. P. Warnwood, of the Western Normal College and Commercial Institute at Sheshaodah, Iowa, and numbers twenty-five. The Queen Club numbers fourteen, and was sent by A. W. Woods, of the Springfield (Ill.) Business College.

The last observations indicate that we are distant from the sun about 92,700,000 miles. These are the figures obtained as near as may be from the observations of the last Venus transit.

A Noted and Interesting Case of Forgery.



than did the "Lewis Will Case," which was a few years since tried in Jersey City, N. J.

In 1877 there died in Hoboken, N. J., a wealthy bachelor, leaving a will which, after the payment of a few small legacies, conveyed his entire estate of more than a million of dollars to the United States Government, to be applied to the payment of the national debt. But when the will was presented for probate, a pretended widow, who subsequently presented a marriage certificate, which she alleged to have been written by (then deceased) justice of the peace who performed the marriage ceremony between her and Mr. Lewis. Experts were called who pronounced this certificate a forgery.

In the December number of the JOURNAL will be given a full history of this case, its origin, trial, and disposition, illustrated with plates showing the writing of the forged certificate; also, that of two other certificates, made up by the experts, respectively, from letters and words cut from the writing of the forger, and that of the justice of the peace who was alleged to have written the certificate. These made-up certificates, when compared with the alleged marriage certificate, proved it to be in the handwriting of the forger, and not of the alleged justice of the peace. The history of the trial, and the handwriting exhibits, will be very interesting. Single copies of the JOURNAL will be mailed for ten cents.

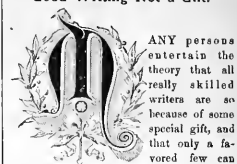
Why Good Professional Writers are not Good Business Writers.

IT is asked by a correspondent, Why are good professional writers so frequently bad business writers? Writing that is all accurate in its construction, requires to be thoughtfully and carefully executed, and persons who write thus soon establish a certain rate of speed, at which they can execute a fine accurate style of professional writing, and their hands soon become habituated to that certain style and rate of speed; and if from any emergency the hand is forced to accommodate the medium much beyond its accustomed speed, it breaks, as it were, and not being able under the pressure to perform in its wonted way, it is forced to adopt a new mode of action, which requires to be mastered by practice as much as did the former one, and, until it is so mastered, all the motions of the hand are more or less awkward, and produce, correspondingly, imperfect and erratic forms. A hand that has been trained by long practice to write me thirty words a minute, if forced to record fifty words, might be able to do little more than to make the correct scrawl, like a horse that trots safely and gracefully at 2.25, if forced another second, breaks and goes into the most awkward motions.

It is one thing to have a hand trained and habituated to a certain style and speed to produce accurate and artistic writing, and

quite another to have it trained for business writing; and it is not often that a hand can, at the same time, execute a delicate and beautiful professional, and a really good and rapid business, hand—each style requiring a certain kind of training and practice peculiar to itself.

Good Writing Not a Gift.



ANY persons entertain the theory that all really skilled writers are so because of some special gift, and that only a favored few can excel. That there is a wide diversity of natural endowment, and that those most fortunate in this respect will most excel, is too obvious to admit of question; but that this is more true of writing than of most other attainments we have not the slightest belief. That anyone specially excels in any direction is more frequently due to some circumstances that has tended to direct attention to, and awakened an interest in, that special direction. Circumstances bring a man into the association of artists, and he naturally becomes interested in art, pursues its study and practice, and excels. Others, from similar or other causes, have their attention directed to mechanics, architecture, chemistry, law, medicine, or other profession, and excel according to their ability.

One of the most conspicuous elements of success in any department of knowledge or discovery is stick-to-itiveness; and this is especially true of writing. Its acquisition requires both patient study and practice; study, to acquire a correct mental conception of that in which good writing consists; and practice, to impart the manual dexterity for its execution.

Initial Letters.

EAUTFUL initial letters constitute an important feature in all artistic pen-work. On this and the next page we present several, which are contained in the new alphabets presented in "Ames's New Compendium of Practical and Artistic Penmanship."

Dickens on Flourished Writing.

MONG the many masterly delineations of personal peculiarities so often met with in the works of Dickens, we note the following from his "Little Dorrit":

"In his epistolary communication, as in his dialogues and discourses, Mr. Dorrit surrounded his subject with flourishes, as writing-masters embellish copy-books and ciphering-books: where the titles of the elementary rules of arithmetic diverge into aensuaries, elegancies, griffls, and other calligraphic recreations, and where the capital letters go out of their minds and bodies in ecstasies of pen and ink."

An English writing-master once published an arithmetic, the pages of which were extravagantly illustrated with all manner of such flourishes as are described by Dickens, and to which he alludes in the above quotation.

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z

Abbreviated Capitals.



NUMEROUS efforts have recently been made, on the part of authors and teachers of writing, to originate a set of abbreviated capitals for business writing.

Above we present a set which we believe to be admirably adapted for that purpose. The same constitute a part of the department of practical writing in "Ame's New Compendium of Practical and Artistic Penmanship"—now ready to mail to any address for \$5.

Why so many Bad Writers?



PROBABLY no other attainment is subject to so many ridiculous notions as the acquisition of what may be termed a good handwriting. We are constantly met with the remark that good writing is a gift—"To some it comes perfectly natural"; while "others never can learn to write well." To us this is sheer nonsense. We believe that any person possessed of average common sense and a good hand can learn to write, with fair facility, a legible style of writing, and that this is as certain as it is that he can acquire a practical knowledge of arithmetic, grammar, geography, or other branch of education.

The chief difficulty of the masses in learning to write has been the indifference manifested by teachers and school officers respecting the instruction of writing in our public schools. In all other branches, teachers recognize the necessity of, and school-boards demand a certain standard of, qualification; but the instruction of writing is left to take care of itself—the teacher scarcely conceiving it as among his necessary qualifications, while his employers have not deemed it of sufficient importance to question his capability either to practice or teach writing in a creditable manner. This being the fact, is it any wonder that pupils should be indifferent, and at length come themselves to regard it as of slight importance whether or not they write a good hand?

A teacher who himself is a good writer, and is alive to the value and importance of good writing, will seldom fail of awakening an interest in, and securing, that earnest study and practice of writing which will secure to his pupils a good handwriting.

The Common-sense Binder.

This convenient receptacle for holding and preserving the JOURNAL should be in possession of every subscriber. It is to all intents and purposes a complete binder, and will contain all the numbers for four years. Mailed for \$1.50.

Many life books are bound to rail.—Ex.

Home Study and Improvement.



N another page will be found an article upon the above subject, by Mary E. Marlin, that deserves the thoughtful attention of all, and especially the female, readers of the JOURNAL. Few persons realize how much of valuable information, and how many useful and gratifying attainments may be acquired by a systematic, industrious, and judicious employment of time at home; and it is a pleasure to note the organized effort now being made to initiate and encourage home education and improvement.

It is so obvious a fact that with most ladies all educational, and even literary, improvement ceases with their school-days, or at best with marriage. Domestic affairs, or light, useless reading absorbs their time, and very soon the brilliant and scholarly schoolgirl, who has been the pier, if not the superior, of her male classmate, is quite distanced, and is, comparatively, his inferior in nearly all departments of human knowledge. The young men, by their more practical and extended range of observation, not only utilize, but continually through life add to their school attainments; while the young lady, in her limited sphere of thought and observation, seldom finds occasion even to recall her former studies—to say nothing of extending them. Hence any movement looking to the encouragement of original or continued effort for advancing the standard for home culture of ladies we bid God-speed.

The



REPORT of the United States Commissioner of Education, for 1881, has just been received. It contains much valuable information respecting the educational systems of this country and the world, and their results.

The number of teachers employed in public schools in the States and Territories is 291,152. Salaries for men range from \$25.45 in South Carolina to \$29.50 in Nevada; for women, from \$16.84 in Vermont to \$74.76 in Nevada. Alabama, Florida, Kentucky, Louisiana, Maryland, Mississippi, New York, North Carolina, Tennessee, New Mexico, and Wyoming make no distinction of sex in reporting salaries. The lowest salary reported in these is \$22.25, in North Carolina; the highest \$20.23, in Wyoming. In the New England States the excess of the salaries of men above those of women ranges from \$10.86 to \$47.05; in the Middle Atlantic States from \$3.93 to \$18.89; in the Southern Atlantic States from 97 cents to \$20; in the Northern Central States from \$4 to \$11.20; in the Southern Central States from \$5 to \$6.44; in the States of the Pacific slope from \$10.54 to \$24.74; in the Territories from \$7 to \$29.89. West Virginia reports average salaries for women in excess of those for men by 74 cents.

The total amount expended for school purposes is \$55,111,442. The amount expended for each pupil ranges from \$1.71 in North Carolina to \$21.43 in Colorado.

There are 362 universities and colleges having 12,435 students and 4,361 instructors.

Of scientific schools there are 85, having 12,709 students and 1,019 instructors; 144 schools of theology having 4,693 students and 624 instructors; 47 law schools having 3,327 students and 229 instructors; 136 schools of medicine, dentistry, and pharmacy, having 14,536 students and 1,746 instructors; of commercial and business colleges there are 202, having 34,114 students and 794 instructors; 57 institutions for the deaf and dumb, with 6,740 students and 431 instructors; schools for the blind number 30, and have 2,148 students and 593 instructors.

Our Canadian Agent.

J. B. McKay, of Kingston, Ontario, is fully authorized to act as agent for the JOURNAL in Canada.

College Currency.



SOME two years since we were informed by the United States authorities that the designs for college currency which we had been printing, were regarded

as being so much in the similitude of the national bank-notes as to be a violation of the U. S. statute, and calling upon us to desist from printing the same, and to surrender our plates and stock of currency on hand for destruction, which we did. We then prepared new designs for currency, which we submitted to the then United States attorney for this city, who pronounced them, in his judgment, unobjectionable, and so we clearly believe them to be; but it seems that the solicitor of the United States Treasury thought otherwise, and, accordingly, caused us to be notified, a few months since, that we must discontinue the printing and sale of currency from these plates, as it was deemed by him to be in violation of the United States statute.

In order that there should in future be no question respecting the legality of currency we might offer for sale we have prepared a set of designs which we have submitted, through Mr. James L. Brooke, chief of the Secret Service Division of the United States Treasury at Washington, D. C., to the United States Solicitor, who returns the designs, with the following communication:

U. S. TREASURY DEPARTMENT,

SECRET-SERVICE DIVISION,

OFFICE OF CHIEF,

WASHINGTON, D. C., Oct. 23d, 1882.

Mc. D. T. AMES,

Broadway, N. Y. City.

Sir:—I have submitted your three designs for notes for college use, to J. H. Robinson, Assistant-solicitor of the Treasury, and he finds no objection thereto, provided they are printed in carbon, on a white ground, with plain backs.

In modifying or changing the designs in any manner, you must avoid imitating geometric letter-work, also avoid the use of the following words in the notes, to wit: "President," "Cashier," "currency," "dollars," "cents," "money," "Bank," "Pay on demand."

There must be no counters, vignettes, or anything bearing resemblance, in whole or in part, to any currency authorized by Congress, or issued by the General Government.

I recognize your earnest desire to conform

to the requirements of the Department for the protection of the uneducated in financial matters, and I believe the designs herewith returned, if used for college purposes, cannot, should they fall into dishonest hands, be used in lieu of the genuine issues of National Banks, or of the United States Treasury.

Respectfully,

JAMES J. BROOKS, Chief.

From the above communication it will be observed that it is the purpose of the United States Treasury officials to tolerate nothing in the form of college script that bears the remotest resemblance to actual money; and it has been with no little perplexity and study that we have been enabled to prepare designs having any fair degree of artistic merit, and yet be within the rules laid down by the United States Solicitor. We believe, however, that we have succeeded in originating an unobjectionable style of currency which will admirably serve the purpose, while it will possess considerable artistic merit, and, under the circumstances, prove highly acceptable for all school purposes.

Perfect drawings for photo-engraving will be completed, and plates engraved, so that duplicate cuts or currency may be supplied by the middle of December. The currency will be printed on bank-note paper, in the new denominations of 1, 2, 5, 10, 20, 100, 500, and 1,000; of the fractional denominations, 1, 5, 10, 25, and 50. This currency will be constantly kept in stock, and furnished at a price to defy competition, and will be made as attractive as is possible under the severe, but proper, restrictions set forth in the above letter of Mr. Brooks.

The

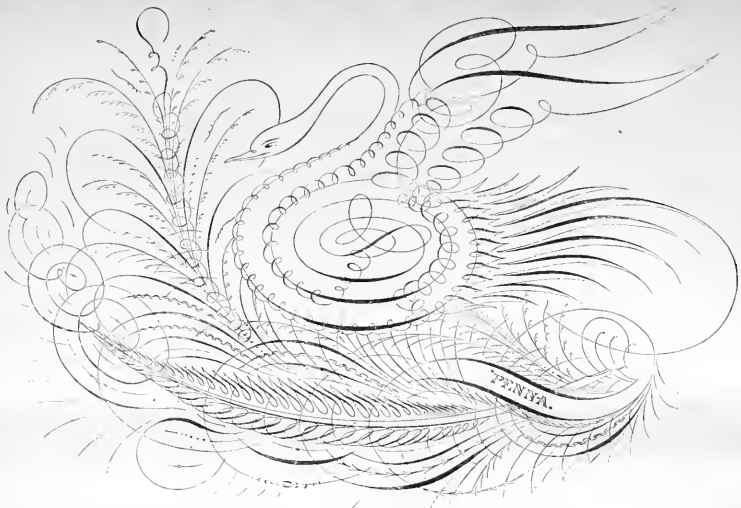


H R I S T M A S
number of the JOURNAL will be the most attractive and interesting number ever issued. It will certainly be worth more than the price of a year's subscription to anyone

interested in penmanship. Single copies at 10 cents. As a medium for advertising it will be specially valuable, as we guarantee a circulation of over 30,000 sixteen-page copies. Limited number of select advertisements will be accepted at the regular rates, as given on the first column of the preceding page.

Back Numbers of the "Journal."

Every mail brings inquiries respecting back numbers. The following we can send, and no others: All numbers of 1878; all for 1879, except May and November; for 1880, copies for months of January, February, April, May, June, August and December only remain; all numbers for 1881, and all for 1882, except June. It will be noted that while Spencer's writing lessons began with May, the second lesson was in the July number, so that the series of lessons is unbroken by the absence of the June number. Only a few copies of several of the numbers mentioned above remain, so that persons desiring all or any part of them should order quickly. All the 31 numbers, back of 1883, will be mailed for \$4.00, or any of the numbers at 10 cents each.



*Sure on the flight, though swift as eagles' wings,
The pen commences, and the ball figure springs.
While the slow pencils, discontinued pace
Repeat the stroke, but cannot reach the grace*

The above cut is photo engraved from pen-and-ink copy, executed at the office of the JOURNAL, and constitutes a part of a page of Amer's new "Compendium of Practical and Artistic Penmanship." This work is now in the hands of the binder, and nearly ready to mail. It will be the most comprehensive and practical guide in the entire range of the penman's art, ever issued. The work will comprise a complete course of instruction in Plain Writing, a full course of Off-hand Flourishing, upward of forty standard and ornate alphabets, and over twenty 11x14 plates of commercial designs, engraved resolutions, memorials, certificates, title pages, etc., etc., in short, it will contain numerous examples of every species of work in the line of a professional pen-artist. The price of the work, post-paid, is \$5; mailed free, as a premium, to the sender of a club of twelve subscribers to the "Journal." We hereby agree that, should anyone, on receipt of the book, be dissatisfied with it, they shall be at liberty to return it, and we will refund to them the full amount paid.

Autograph Exchangers.

In accordance with a suggestion in the last number, the following-named persons have signified their willingness or desire to exchange autographs, upon the Penetorian plan, as set forth in the August number of the JOURNAL:

C. C. Cochran, Central High School, Pittsburgh, Pa.
J. M. Shepherd, La Grange, Mo.
C. J. Wolcott, Sherman, N. Y.
R. H. Maring, Columbus (Ohio) Business College.
Wilson M. Tylor, Marshall Seminary, Easton, N. Y.
J. W. Dresser, Keokuk, Iowa.
J. W. Fisher, Brunswick, Me.
O. J. Hill, Dryden, N. Y.
L. H. Shaver, Cave Springs, Va.
W. D. Strong, Ottumwa, Iowa.
J. H. W. York, Woodstock, Ontario.
Charles Hills, 234 11th Street, Philadelphia.
W. E. Ernst, Sherwood, Michigan.
E. C. Bosworth, Business University, Rochester, N. Y.
D. C. Griffiths, Waxahatchie, Texas.
C. W. Sloan, Chillicothe, Ohio.



And School Items.

T. B. Ross is teaching writing classes in Colorado.
T. P. Fluck is teaching writing in the public schools of Cedar Falls, Iowa. Mr. Fluck is a penman of rare skill.

The Bryant, Stratton & Sailer Business College, Baltimore, Md., held its Ninetieth Anniversary Exercises on the 3d inst.

The Christies College of Philadelphia, Pa., conducted by Prof. Goodwin, is enjoying more than its usual degree of prosperity.

The Delaware (Ohio) Gazette says C. W. Michael a high compliment for his successful work as a teacher of writing, at Oberlin, Ohio.

In the October number of the JOURNAL we mentioned J. B. Campbell as a teacher of writing, at the Greenview (Conn.) Academy, which was a mistake, as he is principal of the Bay View Business College, East Greenwiche, R. I.

Fred. F. Judd, who, for some time past, has been in charge of the Commercial Department of the Jennings College, at Aurora, Ill., has a position in Sander's Chicago Business College. His brother, H. S. Judd, succeeds him at Aurora.

H. W. Pickering's Writing Academy, lately opened in Association Hall, Philadelphia, Pa., is already full to overflowing, and the Professor is looking for new and more spacious quarters. Such is the inconvenience of well-deserved popularity.

The Writing Department of the Oberlin (Ohio) College, in charge of Uriah McKee, has lately occupied new and commodious rooms in the Rogers Block, Nos. 13 and 13 1/2 College Street. The fine specimens of improvement made by pupils in this department are indicative of good instruction.

The *Advertiser* (Ind.) Commercial says:

"W. L. Bennett has entered into a co-partnership with Prof. W. E. Shaw, in the management of the Vincennes Business College. The college has been moved to more central and commodious quarters, corner Second and Emerson Streets, over Marble's drug store. Prof. Bennett is a fine penman, and comes here highly recommended as an experienced teacher of commercial branches, and will be a valuable acquisition to the faculty."

During a late visit to the City of Brotherly Love we had the pleasure of a visit to the Bryant & Stratton Business College, conducted by J. E. Scott, which we found in the enjoyment of an unprecedented tide of prosperity. The college-rooms have lately been enlarged and refitted in the most convenient and elegant style.

S. W. Christie, who, for the past eight years, has had charge of the Banking and Office Departments of the Eastman Business College, at Poughkeepsie, N. Y., is about to establish a business college at Luck Haven, Pa. Mr. Christie is the author of a guide book for students, which has proved an invaluable aid to beginners. Says the Poughkeepsie *Press*:

"It is no more than has justice to say that no member of the faculty has contributed more than Mr. Christie to elevate the Eastman College to its present high grade among the educational institutions of the country. All who had the good fortune to meet him in either professional or social life during his residence in this city will unite with us in wishing him that reward in his new sphere which his talents and industry deserve."

Baylies' Commercial College, at Dubuque, Iowa, held its Twenty-fifth Anniversary in October. The Milwaukee *Star* says:

"The occasion was celebrated with much enthusiasm, the large Opera House, according to a Dubuque paper, being crowded with the elite of that city. The first address was delivered by the Mayor, followed by C. Baylies, the founder of the college. Mr. Baylies, in his remarks spoke of the time when the founder of the college was engaged in conducting a similar enterprise in this city, some twenty-five years ago. R. C. Spencer was the next speaker, and his address was pronounced 'one of the most interesting events of the evening.' Mr. Spencer reviewed the system of business school teaching, and spoke of the originator of such enterprises, M. Bartlett, of Cincinnati, who is still living, and who achieved at the wonderful success achieved by his project. Mr. Spencer prophesied a great achievement in business education during the next twenty-

five years. In closing he thanked the ladies and gentlemen of Dubuque and the citizens of Iowa for their manifest appreciation of Mr. Baylies' efforts."



[Persons sending specimens for notice in this column should see that the packages containing the same are postage paid in full at letter rates. A large proportion of these packages come short paid, for some ranging from three cents upward, which, of course, we are obliged to pay. This is scarcely a desirable consideration for a gratuitous notice.]

Specimens of penmanship worthy of mention have been received as follows:

C. H. Peirce, Keokuk, Iowa, a letter.
M. W. Cobb, Painesville, Ohio, a letter.
J. W. Fisher, Brunswick, Me., a letter.
J. B. McKay, Kingston, Ontario, a letter.
Carrie L. M. Cost, Hampton, Ia., a letter.
A. M. Hearne, Los Angeles, Cal., a letter.
C. L. Smith, Fort Collins, Colorado, a letter.
N. E. Ware, Sharon, Ga., a letter and flourished bill.
H. W. Shayler, Portland, Me., an elegantly written letter.
C. J. Wolcott, Sherman, N. Y., a letter and card specimens.
W. L. Bowman, Lynn, Mass., a letter and card specimens.
W. E. Ernst, Sherwood, Mich., a letter and flourished bill.

Fred. F. Judd, of Sander's Chicago Business College, 207 West Madison Street, a letter.

About Autographs.

Independently of the curiosity which attaches itself to the writing of all celebrated men, there is, perhaps, in the knowledge of autographs a new science; in fact, there is known to us an expert amateur, who, by the simple examination of handwriting traced by a dozen people whom he has never seen, can, with a rare exactitude, give their characters, passions and habits with a truth and precision most startling.

There are no great collections of autographs in America. In Europe they exist, and are valued at fabulous prices. The most rare and curious being in France. Among the richest we may cite the collection of Lefevre, the late Baron Dubin, the collector, and that of the gifted Count d'Armanon. It is the latter's collection to which we would most specially refer, the treasures being secured by a gentleman of New York, an enthusiastic amateur, who had to compete at the auction sale of these relics in Paris with such distinguished rivals as the Duke of St. Mark and many of the most celebrated collectors on the continent. As a part of the real treasures thus secured, we purpose describing simply an album of the Count d'Armanon. The bulk of the contributions to this elegant—were made almost ad priceless—book were made between the years 1845 and 1848. The Count had no idea to create a treasure for himself and family, and strange indeed were the changes transferring it to New York. He said, in effect: "Ancient autographs are expensive, rare, and very difficult to find. I will make a collection of my contemporaries." And this album to-day, says the authority, Charon, "is the richest of its nature to be found in the world."

The first part is of a religious character, most richly ornamented with designs in water-colors, and the writing and signatures of the two Popes, Gregory XVI. and Pius IX., sixty-four cardinals and two hundred and sixty bishops and archbishops. The second part contains autographs, original poetry and thoughts, commencing with verses by the zealous Count, addressed to his future contributors; and then on a strange pilgrimage through France he went, knocking at every illustrious door, begging a line here, a thought, word or a signature there, and all the doors opened; the harvest was abundant. Authors, artists, ministers, diplomats, academicians were confounded and established on an equal footing in the immense polyglot panorama.

A white boy met a colored lad the other day and asked him what he had such a short nose for. "I spect so it won't poke into other people's business."

Extra Copies of the "Journal"

Will be sent free to teachers and others who desire to make an effort to secure a club of subscribers.

The Grandeur of Nature.

We live peaceably on the earth, while oceans of fire roll beneath our feet. In the great womb of the globe the creating force is at work. How dreadful must an earthquake be, when we are told by Pliny that twelve cities in Asia Minor were swallowed up in one night! Not a vestige remained—they were lost in the tremendous maw forever! Millions of human beings have been swallowed up while flying for safety. In the bowels of the earth Nature performs her wonders at the same moment that she is firing the heavens with her lightnings. Her thunders roll above our heads and beneath our feet, where the eye of mortal man never penetrated. In the vast vortex of the volcano the universal force empties its melted metals. The roar of Etna has been the knell of thousands when it poured forth its cataract of fire over one of the fairest portions of the earth, and swept into ruins ages of industry. In the reign of Titus Vespasian, in the year 70, the volcano of Vesuvius dashed its fiery billows to the clouds, and buried in burning lava the cities of Herculaneum, Stabie and Pompeii, which then flourished near Naples. In the streets once busy with the hum of industry, and where the celebrated ancients walked, the modern philosopher now stands and ruminates upon fallen grandeur. While the inhabitants were unawful of the danger which awaited them; while they were busied with phas of wealth and greatness, the irresistible flood of fire came ro-riog from the mountain, and shrouded them in eternal night. Seventeen

centuries have rolled over them, and their lovely habitations and works remain as their monuments. They are swept away in the torrent of time; the waves of age have settled over them, and art alone has preserved their memory. Great Nature, how sublime are all thy works!

The Centennial Picture of Progress.

When we announced, a short time since, the exhaustion of our supply of those pictures, of a size that could be afforded free as a premium, it was not our intention to re-publish the work, but so frequent and earnest has been the demand for copies that we decided to have new plates made (24x28 inches), and shall hereafter mail copies free to all who may desire them as a premium. The new plates are very much superior to the old ones, and hence the new prints will be much more desirable than those formerly mailed. Large prints, 28x40, will continue to be mailed for 25 cents extra.

**H. W. FLICKINGER'S
SELECT WRITING ACADEMY.**
"Association Hall," corner of 15th and Chestnut Streets,
Philadelphia, Pa.
Clericals on application.
N.B.—Pleasure do not send stamps asking for specimens; none will be sent. 10-1

ARTISTIC PENMANSHIP.—Original designs in
A. flourishing, 25, 50, 75 cents, and \$1. Cards, 10, 25, 50, and 100 cents per dozen engraved, 25, 40, and 75 cents per dozen; black, or in colors. Engraving and all state of first-class in order. A. E. 124 N. 11th St., Elm Street, Urick, N. Y. 11-1

BOOKS BY MAIL

American and Foreign Books at REBIDDER
NATICK sent Postage Free to all Clubs. Clubs or
Hunters on the Continent. Circulars mailed
Free. NEW YORK BOOK PURCHASING AGENCY,
213 Broadway, New York.

Refers, by permission, to editor of the JOURNAL. 3-11

REEDS

Penmanship Instruction Charts.

The only apparatus in existence for teaching and illustrating Penmanship.

AGENTS WANTED.

Send for circulars to

J. H. REED, Lancaster, Wis.

VIRITINO Cards written and sent by mail at the following rates: Spencerian Script, 25 cts. per doz.—\$2 per hundred; 25 different designs, be-stand of pen-work, 50 cts.; pen-hatched, 80. Samples, 35 cts. Nothing free. B. F. KELLEY, 263 Broadway, New York.

VIRITINO CARDS.—Fifty extra fine plain white or gilt edge cards with name printed on, mailed to any address for 25 cents. W. A. GRIFFIN, Room 50, 140 Nassau St. New York.

SPECIMEN AUTOGRAPHS.

On receipt of 15 cents, before January next, I will send several specimen autographs for practice.

W. F. COOPER,

11-2

MARRIAGE CERTIFICATE. 11 x 15 inches, executed with the pen. Well-sent sample copy to penmen, post paid, for 50 cents. Liberal terms to agents. A. W. WOOD, penman in business college, Springfield, Ill. 11-1

FOR SALE! A well-established business college in the Northwest Address, "N. W. D., Care of D. T. AMES, N. Y. 10-4

PERCIVAL'S (i. e. of W. J. Holder for ornamental work. Nothing equal to it. Send 20 cents for one; \$1.50 for one dozen. Address PERCIVAL'S BUSINESS COLLEGE, Keosau, Iowa. 11-2

AMES'S "Hand-book of Artistic Penmanship"—a 32-page book, giving all the principles and many designs for flourishing. Price, by mail, paper, 75 cents; in cloth, \$1. Address, D. T. AMES, 205 Broadway, N. Y. 11-1

AMES'S

Hand Book

of Artistic Penmanship

BY DANIEL T. AMES, AUTHOR & PUBLISHER, 205 BROADWAY, NEW YORK

Entered according to Act of Congress in the year 1882, by Daniel T. Ames, in the Office of the Librarian of Congress at Washington.

The above cut is the title-page of Ames's "Hand-book of Artistic Penmanship," a copy of which, in paper covers, is given free, as a premium to every subscriber to the "Journal." Substantially bound in cloth covers, for 25 cents extra. The book alone is worth to any person the price of a subscription, while the "Journal" is invaluable to every teacher or pupil of writing.

STANDARD

Practical Penmanship

BY THE

Spencer Brothers

FOR THE

Penmans & Art Journal.

205 BROADWAY, NEW YORK.

The Standard Practical Penmanship.

To persons who are endeavoring to improve their writing, at home or in school, with or without the aid of a teacher, will find the new "Standard Practical Penmanship" the most efficient and satisfactory all that they can possibly procure. So far as our knowledge and judgment of publication upon penmanship goes, it is the best ever published, and also the cheapest, containing all that is essential of copies and instructions. It is of a practical character, both as respects the style of the copies and instructions, which accompany them in a guide of 15 pages. So size are so that the work will give entire satisfaction. That we hereby agree to refund the price paid for it to any one who, upon receipt and inspection, will return the same, registered, to us. It is mailed to any address for \$1.00, or, in an extra premium, free, to any one sending three subscribers and \$3 to the JOURNAL.

Copyrighted, by Spencer Brothers, October 26, 1881.

PRICE

\$1.00 per

SET.

"Mr. Madarasz does more card-work than any other penman, and I hope he will receive a liberal patronage. His card-work is really excellent."

D. T. AMES.

L. Madarasz

Whose fine penmanship goes to all parts of the country, will write your name, in the style which has made Madarasz famous, on twenty-five cards, and inclose same in a handsome RUSSIA-LEATHER CARD-CASE, on receipt of \$1.

Brilliant Black Ink

Sent by express for \$1.30 per quart. Receipt for its manufacture, 30 cents.

L. Madarasz

On receipt of \$1 and ten 1-cent stamps I will send you the following, prepaid, viz.:
2 Sets of Capitals, different worth
1 Brilliant Black Ink Recipe
2 Specimens of Flourishing
Cards with your name
Total worth \$1.30

I will give you my very best work.

L. Madarasz

Three Complete Sets of Off-hand Capitals,

No two alike, only 30 cents. Single sets, 20 cents. To students and others desiring a variety of the latest styles of Capitals, these will be found to be the finest pen-and-ink work executed by any penman in the world.

On receipt of ten 1-cent stamps samples of cards will be sent, showing the most wonderful command of the pen.

L. Madarasz

Professional penmen often inquire what pen is used by Madarasz that he can make such fine hair-lines and bold shades. The identical pens will be sent to any address for 50 cents per box, and for the very finest quality, 60 cents per box. After five years' constant use these pens cannot be too highly recommended.

Poor writing made GOOD, and good writing made BETTER, by using the improved

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THE DISPARAGEMENT OF MONEY.—How absurd does it seem to disparage money, as if it were something sinful and dangerous. As well disparage man-power, steam-power, or any other power. As a force money is neither hurtful nor beneficial, neither bad nor good in itself. All depends on the way in which it is used or directed. Gossiping and blast a quarry and bring forth stones with which a hospital may be built; but the same gunpowder in the hands of the Russians or Turks can blow thousands of men to eternity in a single day. A rich man, if he be useless, has in his wealth the power of making his fellow-creatures less coarse, less depraved, and, as a consequence, less miserable. From the vantage-ground of high position he can fight a chivalrous battle for the afflicted and him that hath no helper. His good example will have far more effect than that of a poorer man. His influence, if directed to good and merciful objects, is as

powerful for good as that of the selfish rich man is for the reverse. "Nobody should be rich," said Goethe, "but those who understand it." But while a man owns ungraciously and selfishly, what good may he not do in the way of opening a path for others and giving them access to whatever civilizing agencies he may himself possess. Therefore we can understand how both religion and philanthropy may treat with respect and even with reverence the motto "Put money in thy purse." May we not even say that it is the desire to "get on" and to become rich that prevents our sinking into barbarism?—*Chambers Journal*.

The negro's definition of bigotry is as good as that of Webster's Dictionary. "A bigot," says he, "why he is a man that knows too much for one man and not enough for two."

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NEW YORK, DECEMBER, 1883.

ENTERED AT THE POST-OFFICE OF
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VOL. VII.—No. 12.

The above card represents the Standard Alphabet, with scale of proportions, as given in the department of Practical Penmanship in "Ames's New Compendium," photo-engraved from pen-and-ink copy executed at the office of the "Journal."

The Lewis Will Contest.

A CONSPIRACY AND DETERMINED FIGHT
FOR OVER A MILLION OF DOLLARS—A
FORGED MARRIAGE CERTIFICATE.

It is probable that no legal contest in this country during the last decade, in which the genuineness of handwriting has been called in question, has attracted more attention than did the "Lewis Will Case," N. J., in 1877, in the courts of Jersey City, N. J., and ended in the United States Court at Trenton, N. J., in March, 1880, with the conviction and imprisonment of six persons who, in various capacities, had been engaged in the conspiracy.

Joseph T. Lewis, a miserly old mulatto, died at Hoboken, N. J., in 1827, aged upward of eighty-seven years, leaving a will by which, after specifying several comparatively small legacies, he bequeathed the residue of his estate (amounting to over a million of dollars) to the United States, to be applied to the payment of the national debt. So far as was known at the time of his decease he was a bachelor, and had no near relative in this country—he being a native of Jamaica, West Indies. Little has been made known of Mr. Lewis's life, or how he amassed his great fortune, except that he began life as an engineer, and afterwards made abroad and successful investments in Wall Street. From a sketch of his life, published in the New York Sun during the will contest, we abstract the following incidents illustrative of his eccentric habits of life:

He dressed in well-fitting clothes, and was remarkably neat. In his head he carried a cane. Under his left arm was invariably a black umbrella on fine days in winter, and a yellow one in inclement summer weather. A flower usually decorated his buttonhole in summer. He seemed to have had a few intimate friends, among them the millionaire who was named as his executor, and the Hermitage of New York, and Gen. Hatfield, a resident of Hoboken; but he was a mystery to them all. His conversation showed that he had traveled in Europe and in South America. He displayed some familiarity with art, was a member of the National Academy of Design, and was delighted to do amateur small favors in the way of tickets. He was simple in his tastes and habits, but was not averse to letting it be known that he could be a gourmet on occasion. His opinions, shared and generally sound, were always strong and sometimes testily maintained. His influence was almost uniformly successful, because he was careful and methodical, and never speculated. He never bought real estate. His whole fortune at his death, over a million and a half of dollars, could be carried in his hat. Before the day ar-

rived for clipping his coupons, he had always provided for investing the proceeds, and he never kept money in a bank where it would not draw interest. He deeply sympathized with the Union cause at the outbreak of the war, and in the emancipation of the slaves, and he said as he was too old to go into the army he would help the Government in his own way. This was to invest largely in United States bonds as each loan was offered. These, and solid securities like gas stocks and New York Central, were his chief investments. He offered to buy 4,000 shares of Central in a lump from the old Commodore, whose death interrupted the negotiations.

About 1830 Lewis moved to Hoboken, and was long afterward got into several lawsuits, which he followed up with a pertinacity and bitterness which illustrate his character. A man named Hulsmann, an attorney, who had formerly been in his employ, offended him on a Hoboken ferry-boat, and was accused of cheating in turn. Hulsmann had him arrested on a Saturday night, so that he could not find bail. The county seat of Bergen County, from which Hudson County had not then been set off, was in Hackensack. The warrant was issued by Gil Merritt, a free and easy justice in Hoboken, and it was executed by Constable Ike Underhill. Nelson Chase, famous through the Jewel will case, was Hulsmann's New York lawyer, and the late Congressman Wright acted in that capacity in Hoboken. Mr. Lewis tried to get them all indicted for conspiracy, and they got him indicted for perjury in making the affidavit to the trial of perjury indictment. Mr. Wright swore that he had been "hired" by Hulsmann, and Charles O'Connor's incentive is still remembered, in which he denounced the "drunken Justice, the holly who acted as constable, and the 'hired' lawyer." Lewis was acquitted.

Mr. Lewis's suit against one John Henry Anthon, forty years ago, for alleged misappropriation of moneys entrusted to him for investment, was a celebrated case. He employed D. Graham and C. O'Connor, and unseated Mr. Anthon vindictively for years. Among his papers is a brief of an argument which he made himself on this subject before the late Vice-Chancellor McCoo, in which he traced his acquaintance with Mr. Anthon from 1805 to 1820. He won the suit.

But the man who did not scruple to spend thousands to gratify his animosities or defend what he sacred to be his rights, who had paid several visits to Europe and affected knowledge of art and the pleasures of the table, was parsimonious, mean and petty. He was a miser, and he was the most honest man in Hoboken, and he complained that he half starved there. At other times he was a chivalrous knight in armor, he was always anxious that his ladyship was stealing from him, or that she wanted to poison him to get his money. He seemed to be a child in his delirium, encouraging people to believe that they would be remembered in his will, and he would take whatever favors their hopes led them

to offer him. Everybody to him seemed to be guided by sinister motives. He kept Joshua Benson, of Hoboken, on the tea-baskets for years. Benson was too poor to buy a house. Mr. Lewis loaned him the money, and got him to buy the one next to his. From that time Benson did almost a valet service for him, going his errands, reading to him, and honoring all sorts of whims. Mr. Lewis's first will bequeathed his own house to Benson, and a handsome sum of money to his wife and children, of which fact he took care to let Joshua know. All at once he became suspicious of Benson, revoked the bequest, and demanded the return of the money he loaned him. Indeed, the testimony in the will case leaves little doubt that the old man was a Neptunian himself. He would pick up little articles in grocery stores or in neighbors' houses when opportunity offered. About his own house he was shipboard. At the basement window he would be seen reading his newspaper, wearing a white nightcap, covered by an old straw hat, and with an old dress over his shoulders. The boys threw dirt at the window and shouted: "Hijest old bachelor!" till he sailed out and chased them away.

The old man was proud of his vigorous constitution, and attributed it to his temperate and prudent habits. Mr. James, of the Manhattan Bank building, who used to invest money for him, describes him as coming dashing into the office shortly before his death, at 87 years: "A-b-b! Eighty-seven last Tuesday," he cried. "Teeth sound; firm on my legs; appetite good. 'Temperance!' and the old man chuckling, would slap his breast like a crowing cock.

Although, as we have said, Mr. Lewis had always been known to his friends and neighbors as a bachelor and without near relatives, greatly to the surprise of the executors of his will when that instrument was presented for probate, there appeared, as contestants, an alleged widow calling herself Jane H. Lewis, and one Thomas Lewis, who alleged himself to be a son, and two other persons, named John and Martha Cathcart, claiming to be nephews of the deceased millionaire. There began a most determined and bitter contest of the will between the United States Government, as proponents, and the alleged widow and relatives, as contestants.

Among Lewis's papers left at the Manhattan Bank in New York, where he had for many years transacted his business and kept his papers and securities, were found letters revealing the names of relatives at Jamaica, W. I., and among them one addressed "My dear Sir," and signed "Joseph Lewis."

Mr. Lewis's will had been drawn in the office of ex-Attorney-General Gilchrist of Jersey City, and he was engaged on behalf of the executors to sustain it against these attacks. E. De R. Gilmore, a clerk in his

office, was despatched to Jamaica to investigate as to Mr. Lewis's relatives. The same steamer carried out John Cathcart, one of the alleged nephews, of New York, who had come from Ireland, but he and Mr. Gilmore were unknown to each other. Mr. Gilmore's first stop on landing in Jamaica was to engage a lawyer named Nathan, who knew the Johnstons and Graces, named in Mr. Lewis's correspondence as relatives. He also directed Mr. Gilmore to a very old black woman, who was familiar with their early history. Gilmore and Nathan went together to see the old black woman. She told the following story, as it was produced in court: Joseph Lewis's father, she said, was a Jew named Jacob Levy; his mother was Jane Wright, a mulatto woman, whose mother was a full-blooded negro, and with whom Levy had lived, but whom he did not marry. Levy took his boy to New York, so that nobody could discover his parentage, and changed his name to Lewis, and after keeping him at school a while, bound him apprentice to an engraver. The old woman said she was told about this last circumstance by Charles James, another illegitimate child of Jane Wright by another father; she had also heard that Francis Grace and Magdalena Johnson had been receiving money regularly from this long-absent half-brother in New York.

After listening to the story of the old black woman, which he took down in writing, and making a careful search of the records of marriage, Mr. Gilmore satisfied himself that there were no legal heirs of Mr. Lewis in the West India Islands, and also that the reputed nephews of New York bore no relationship to him.

THE WIDOW.

While Mr. Gilmore was thus pursuing his quest in South America the putative widow was pressing her claims before Master-in-Chancery See, in Jersey City, to whom the Chancellor had referred the matter, to take testimony. The executors said that they had never heard of the millionaire's marriage; but she told her story with minuteness and confidence, and produced a genuine-looking

MARRIAGE CERTIFICATE

to verify it. This purported to have been drawn Nov. 18, 1858, by Elbridge M. Fish, who was well known to have been a Justice of the Peace in Hoboken many years ago. George R. Bradford, whose name appeared on the certificate as a witness to the ceremony, went upon the stand, and testified that he had duly witnessed

the marriage certificate. One Schmidt, who claimed to have been a commission merchant at 181 Pearl Street, swore that he had been in Mr. Lewis's house in 1859, and had been there introduced to this lady by Mr. Lewis as his wife. Elijah Caldwell, a lawyer in New York swore, that he also had frequently visited Mr. Lewis at his house, and had seen Mrs. Lewis there, and even testified that he had at one time taken proceedings for a divorce on behalf of Mrs. Lewis against Joseph L. Lewis, which were speedily settled by the parties in his office.

The alleged widow seemed to make a strong case. Indeed, Mr. E. W. Russell, counsel for Jamaica claimants, admitted, and evidently with perfect sincerity, that he was convinced her standing could not be shaken, and that he believed her to be an estimable woman. "When she first met the old man," he said, "he was more than seventy years of age, and she was about twenty. He was twenty years younger in appearance, and was as erect and agile as a man in the prime of life. To conceal the evidence of the trace of negro blood in his veins he shaved off his kinky hair, and wore a wig. The dark ink in his cheeks he artfully concealed by a few touches of rouge. He courted Miss Hastings, who was handsome, attractive, and well educated, most assiduously. She came of noted families in England on both her father's and her mother's side. She was left an orphan at an early age, but she grew up with a strong pride in her ancestry, and her great ambition was to visit England. She once rejected Lewis's offer of marriage, but he persisted in his suit. He concealed from her his doubtful parentage, and represented that he, too, was of an old English family. He told her that he had visited England, and had been presented at Court. Finally, when he offered to take Miss Hastings to England in search of her ancestors, and to devote himself and his fortune to the gratification of her wishes, she agreed to marry him. Why, he even made her believe that he possessed literary tastes. He used to copy poetry out of books, and pass it off on her as his original composition.

"They lived together," Mr. Russell continued, "for six months, and then she went away from him, a broken-hearted woman. In regard to his treatment of her, more will appear hereafter. One instance will give you an idea of her life. The old man came into her room one day and found her in tears, with a packet of letters from her parents and their pictures before her. In a rage, he swept letters and pictures into the fire, saying, 'These writings make you morbid.'"

PUZZLE-BOX.

The executors and their counsel were puzzled by this mysterious widow, who seemed to have sprung up from from the earth. She was tall, light-complexioned, modestly dressed in black, about forty years of age, self-possessed, and evidently a woman of experience. She declined on the stand to give her residence, and the executors put detectives on her track vainly for a time. At last one succeeded, after she had led him through a puzzling chase on her way home after giving her testimony. He swore that she crossed to New York by the Debracona Street ferry, then took a West street car to the Staten Island ferry, which she crossed, and returned on the same boat; then visited the Astor House and a number of other places, fetching up at last in No. 11 St. Mark's place, which the detective ascertained to be a boarding-house. Her further movements were watched steadily. In the month of August it was declared that she made about thirty visits to pawnshops with small articles which she pawned in the name of Jane Hallbrook. It was declared by the detectives that she was an associate with Marcus T. Sacia, who had been repeatedly charged with forgery. The Palatine Insurance Company of Jersey City did business for a time on bogus securities, and Marcus Sacia's father, Charles Sacia, was indicted for his agency in it.

This is to Certify that MARRIAGE (WAS CELEBRATED BETWEEN)

Joseph L. Lewis & Jane Hastings
by me at the residence of Mr Joseph L.
Lewis in the city of Hoboken, under the Laws
of the state of New Jersey Ethridge M. Fish
on the 18th day of November. J.P.
1858.

Witness Geo. Bowne Witness George R. Bradford

In the above cut is a fac-simile representation of the written portion of the forged marriage certificate produced by the pretended widow of Mr. Lewis. Around this certificate was an elaborately engraved border.

Joseph L. Lewis & Jane Hastings
by me at the residence of Mr Joseph L.
Lewis in the city of Hoboken, under the Laws
of the state of New Jersey Ethridge M. Fish
on the 18th day of November. J.P.
1858.

Joseph L. Lewis & Jane Hastings
by me at the residence of Mr Joseph L.
Lewis in the city of Hoboken, under the Laws
of the state of New Jersey Ethridge M. Fish
on the 18th day of November. J.P.
1858.

The above cuts represent, first, the certificate as manufactured by the expert from words and letters cut from Sacia's writing, and pasted upon card-board, so as to represent a certificate as it would have appeared if written by Sacia, the alleged forger. The second cut is the same, with the lines representing the patchwork removed.

Joseph L. Lewis & Jane Hastings
by me at the residence of Mr Joseph L.
Lewis in the city of Hoboken under the Laws
of the state of New Jersey Ethridge M. Fish
on the 18th day of November. J.P.
1858.

Joseph L. Lewis & Jane Hastings
by me at the residence of Mr Joseph L.
Lewis in the city of Hoboken under the Laws
of the state of New Jersey Ethridge M. Fish
on the 18th day of November. J.P.
1858.

The above cuts represent, first, the certificate as made-up from words and letters cut from the writing of Ethridge M. Fish, the Justice of the Peace, who it was alleged, performed the marriage ceremony, and wrote and signed the marriage certificate. The second represents the same, with the lines of the patchwork removed.

Another associate, to whom, as alleged, she paid fictive visits, was one Dr. Park. The detectives said that, under pretence of writing an article on Joseph Lewis for *Harper's Magazine*, Dr. Park succeeded in obtaining from John Brown of Hoboken the most minute particulars of Mr. Lewis's life. This, the executors claimed, enabled the widow's seeming familiar knowledge of the old man and his habits.

The alleged marriage certificate was shown to a son of Ethridge M. Fish, who swore that he believed the signature to be a forgery. His father, he said, was not a Justice of the Peace at the date of the certificate, Nov. 18th, 1858, but in 1858 or '59 went to Iowa. The executors sought intelligence of him there, and were told that he was dead, and that the man most likely to be engaged in the alleged forgery of his signature was Mark Sacia, who had been associated with him in Iowa in various transactions. Sacia had been employed in the office of the Recorder of Pocahontas County, and a large quantity of his writings were found there, including several county books. County officials who had long known both Sacia and Fish came on from Iowa, bringing and identifying these writings as Sacia's, and after examining the marriage certificate swore that, in their opinion, it was written by Sacia. They had observed his itinerary with Fish in Iowa, and had seen him imitate Fish's signature by holding a paper against the window and tracing over it with a pencil. They swore that Sacia had engaged in several culpable transactions in Iowa, and had finally fled the State, secreted in a dry goods box, to escape punishment for the forgery of Lyons County bonds.

It was ascertained, through the aid of the Chief of the Bureau of Engraving at Washington, D. C., Mr. Casilear, that the engraved blank upon which the alleged marriage certificate was written could not have been in existence at the time of the alleged date of the certificate in 1858. Under the plate from which it was printed underwent very material alteration in 1862, and that, therefore, no such blanks could have existed until after that date. Although this fact seemed conclusively proved, it was sought to overthrow it by the production of other marriage certificates of even a prior date, written upon a blank printed from the same plate, and that, therefore, the testimony concerning the plate was insufficient to establish the forgery. In order to accomplish this a dergyman was offered to produce the register of St. Andrew Church in New York, by which it appeared that certain persons had been married on the 25th of August, 1858, and this having been proved, two other marriage certificates were produced purporting to have been made in the years 1858 and 1859.

Frank Fleet was the person who was married according to one of these certificates, and William Arroux was the witness. Frank Fleet, Arroux, and Elijah J. Caldwell were to the genuineness of those certificates, and to their knowledge of the circumstances of the marriage, in positive terms, going into minute circumstances of the transactions to which these certificates, precisely like that of Mrs. Lewis, were really made and signed at about the same time as that which purported to be the marriage certificate of Joseph and Jane H. Lewis.

It was, however, subsequently proved conclusively that those certificates were also forgeries concocted for the special purpose of bolstering the original forgery. An expert upon handwriting was now called by the proponents, who pronounced the marriage certificate a forgery, and on comparing it with Lewis's writing declared his belief that the body of it was in Sacia's undisguised hand. Comparing it with the writing of Fish, which had also been proved, he said the signature, "Ethridge M. Fish," appended to the certificate, was in Sacia's handwriting, and an imitation of the writing of Fish. He then set about making a con-

clusive demonstration of the correctness of his conclusions. To do which he caused a large quantity of the writing of both Sacia, and Fish to be photo-lithographed, and from these printed copies he cut out words and parts of words corresponding to those of the forged marriage certificates, and arranged and pasted them upon a cardboard in the same order as in the certificate—thus making up two certificates: one from the actual writing by Sacia, and another by Fish. These two certificates were then compared with the forged certificates, which made it at once apparent that the body of the same was in the almost undisguised writing of Sacia, while the signature was a close imitation of Fish's but likewise forged by Sacia. Fac-similes of these three certificates are herewith given, together with their form, as made up from the clippings from the writings of Sacia and Fish.

In the latter part of the year 1879 Frank Fleet, one of the parties to the marriage certificate produced in confirmation of the original certificate, became very ill and was apparently about to die, made a full confession that he had been persuaded to swear falsely as to these certificates. In the meantime the Government detectives, under the direction of Special Agent H. M. Bennett, of Newark, N. J., had fully satisfied themselves that these two marriage certificates were forged by the same person who had concocted the original conspiracy; and after the confession of Fleet, three of the persons who had proved those certificates were brought forward and examined on behalf of Government and thoroughly exposed the fraud.

At this period of the case Mrs. Lewis found it necessary, as she afterward stated in her confession, to furnish some material evidence of the fact that she had lived with Mr. Lewis as his wife. She was urged to do so by her counsel, who felt the force of the fact that thus far no article or relic remained of the life of her married life. She stated with great reluctance how this was done. Mrs. Isabella Harper testified to the finding of a no. old pillow-case containing a considerable quantity of old laces, silks and other articles, which she alleged had been left by Mrs. Lewis in her house in 1862 at the time she boarded there; that Mrs. Lewis had used the pillow-case as a rag-bag, and in moving from the house had left it behind; that during the examination before the Master Mrs. Lewis had come to the house and learned of the fact of this pillow-case having been left by her with Mrs. Harper, and requested her to produce it before the Master and testify to the circumstances and to the fact that it had been in her possession since 1862; that on being opened they found among the old articles in the bag two old yellow receipts for board signed by the daughter of Mrs. Harper, saying that they were receipts for the board of Mrs. Jane H. Lewis. The pillow-case was found to be marked "Joseph L. Lewis" in what was alleged to be his own handwriting.

This piece of evidence was naturally given very important on the part of the alleged widow, in order to contradict the overwhelming testimony adduced against her as to the plate from which the marriage certificate was made; but in her late confession she explained fully that it was contrived under the direction of Dr. Park the chief conspirator, who sent her the pillow-case, and who must have procured the name of Lewis to have been forged upon it. She thereupon put the old articles into it, and carried it to Mrs. Harper, and requested her to produce it before the Master, and testify to its having been there since 1862. This was her last effort.

About this time it had been ascertained that Mrs. Lewis, the alleged widow, had in 1874 personated a Mrs. Jennie Hammond in proceedings for a divorce from a pretended husband in order to blackmail a gentleman with whom she had been improperly intimate. District Attorney Keesby went to Washington, D. C., in

order to secure the attendance of the gentleman in question to identify Mrs. Lewis as Mrs. Jennie Hammond. Mr. John R. Dos Passes, a lawyer of good character in New York, had been employed in this case on behalf of the gentleman in question, and had had several interviews with the so-called Jennie Hammond. He, together with the gentleman from Washington, came to the office of Mr. Sec. in Jersey City and fully identified Mrs. Lewis as Jennie Hammond.

Mr. Dos Passes and his brother and clerk were called as witnesses; produced letters written by the alleged widow while personating the character, and alleging that she was Mrs. Jennie Hammond, and made the matter so clear that it was impossible for respectable counsel to continue longer to maintain her claims. Within a short time thereafter she filed a formal renunciation of her claim as widow, and her case was ended.

Further testimony was taken on behalf of the executors to establish the competency of Mr. Lewis and his capacity to make a will. This was proved by many bankers and others in New York who had known him during a long course of years. The will case was then closed.

Some conception of the length and persistency of this contest may be formed when it is stated that about three thousand pages of testimony were taken relative to the alleged marriage alone.

Immediately after the filing of her renunciation Mr. District-Attorney Keesby brought the matter to the attention of the Grand Jury then seated at Trenton, and obtained an indictment against nine persons, viz., Andrew J. Park, Jane H. Lewis, Marcus T. Sacia, Henry T. Bassford, Frank Allison, George R. Bradford, Mary J. Russell, George N. Westbrook and Frances Helece Penney. These were the persons whom Mr. Keesby's long investigation into the details of this conspiracy had led him to believe were the contrivers of the plot. He had had conclusive evidence against many of them in his hands for many months, but had abstained from taking criminal proceedings in order to avoid the imputation that the United States were using criminal processes to effect a civil proceeding. As soon, however, as the conspiracy was so thoroughly exposed through the evidence of Mr. Dos Passes and others as to induce the widow to abandon her claims Mr. Keesby produced the indictments and caused the arrest simultaneously on the 1st of February of most of the persons implicated. He became satisfied that Dr. Andrew J. Park was the chief contriver of the plot and the originator, who alone claim within a few days after the death of Mr. Lewis, that he had known Mrs. Lewis for a long time before, and, taking advantage of the fact that her name was really Mrs. Lewis, had persuaded her to join him in the execution of the conspiracy by personating the widow, and that he had almost immediately combined with Marcus T. Sacia, well known for his connection with forged writings, and had procured from him the forged marriage certificate which must have been executed a few days after the death of Mr. Lewis. The other persons accused were the tools of these conspirators.

Six of the conspirators were tried and convicted in the United States Court at Trenton, N. J., of conspiracy to defraud the Government out of the property bequeathed by Joseph L. Lewis to the United States, viz., the pretended widow, Jane H. Lewis, who pleaded guilty and was used as a witness on the part of the Government, and Dr. Andrew J. Park, Marcus T. Sacia, George R. Bradford, Frank Allison and Henry T. Bassford, whose trial began on the 5th of February, 1880, and closed on the 10th of March, with a verdict against all, Bradford being recommended to the mercy of the court, while in his confession, having alleged that Bradford really believed that she was the widow and had lost her certificate and confessed to

sign the forged one and to swear to its genuineness out of sympathy for her.

The court sentenced Sacia and Allison to two years' imprisonment, and to a fine of \$10,000 each; Bradford and Bassford to one year's imprisonment, and to a fine of \$1,000 each. Park was sentenced to a long term of imprisonment.

What I Saw in a Brooklyn School.

By NELLIE B. ROBERTSON.

Sometimes I visit teachers and schools, and recently called to see one of the Brooklyn High schools and to note how practical writing was being taught there. The gentleman I met in charge of the classes is a great enthusiast respecting direct, easy methods of instruction, and has succeeded in inspiring pupils with a genuine love for good writing.

The position of the writers during the exercise was easy and graceful.

With the part of the exercise devoted, first, to slow, deliberate writing, followed by work at a high rate of speed, I was surprised and specially pleased.

The instructor placed his watch on the desk, and directed the class to make sixty short, slanting, straight lines in sixty seconds. As he counted, in a pleasant voice, the strokes were made by regular, easy movements.

After cautioning all to balance their hands lightly on the "ivory tips" of the third and fourth fingers, he led the exercise in making lines with a count of 120; next they produced 180 lines in a minute, and finally, in a hot contest of speed without being led by counting, many of the class produced 240, and some made over 300 lines in a minute.

At the close of the work of the class was made on the last trial of speed, and found to be 201 lines in sixty seconds. They executed the capital alphabet in one minute, and afterwards in twenty-four seconds, and after making the small alphabet slowly they increased their speed and produced it in eighteen seconds. The average time of writing signatures, by the class, proved to be four seconds.

An excellent drill, in the classes of the institution, is that of "translating" the numbers of the alphabet into letters and words. The class would make letters to correspond with the numbers called by the instructor.

The numbers 16, 5, 14, 13, 1, 14, 19, 8, 9, 16, were given, and the class readily united the letters corresponding to those numbers, and produced, in good style, the word *penmanship*.

The pupils were admonished to avoid spasmodic and irregular movements, whether writing deliberately or rapidly, and in the mental search through the alphabet for letters corresponding with numbers, urged to think correctly of each form.

The spirit of unflagging interest among the students, and the exhibit of first and last specimens showing unsurpassed progress, give indubitable proof of the excellence of the method of teaching practical penmanship in the school.

Combined tracing and writing books, also alphabets from the "Standard," are in use in the classes, and quite a number of the members are zealous constituents of the PENMAN'S ART JOURNAL.

We wish our patrons to bear in mind that in payment for subscriptions we do not desire postage-stamps, and that they should be sent only for fractional parts of a dollar. A dollar bill is much more convenient and safe to remit than the same amount in 1, 2 or 3 cent stamps. The actual risk of remitting money is slight—if properly directed, not misdirected, will occur in one thousandth of the bill, and three letters containing money are sealed in presence of the postmaster, we will assume all the risk.

Biographical Sketch of A. H. Hinman.

By C. E. CADY, New York.

A. H. Hinman was born at Camden, O., Aug. 30th, 1814, and lived there, and in Eliria and Ohio, till the age of nineteen. He early manifested the ambition to become a leader, and in his youth excelled in running, jumping, skating, swimming, and other athletic sports. The ability acquired in these directions laid the foundation for that bodily and mental vigor which has been so necessary for the work of his later years, and without which he could not have endured the severe strain to which at times his labors have subjected him.

At the age of eighteen, being tantalized for his poor writing by his brother, A. J. formed a determination to excel him, and for that purpose took a course of lessons at P. R. Spencer & Sons' Writing Academy, in Oberlin. After completing the commercial course, and also a special course in penmanship, he was awarded a penmanship diploma by P. R. Spencer, Sr. After a few months spent in teaching in Ohio, he migrated with his family to Illinois. In 1835, he took a position in Chicago as assistant book-keeper, at \$14.00 a week. His excellent writing, attracting the notice of business men, enabled him to secure another position at \$20 a month, which income was soon increased to \$75 by teaching in the night school of the Bryant & Stratton Business College.

In 1841, at the age of twenty, he was in charge of the penmanship department of the St. Louis Bryant & Stratton College, where he remained three years, at the same time giving lessons in the Washington University, after teaching eight hundred pupils daily. Not liking so close confinement, he traveled one year, giving lessons in Illinois, Wisconsin and Michigan. He then entered the employ of Messrs. Ypsion, Blackman, Taylor & Co., publishers of the Spencerian System of Penmanship, being appointed special agent for the introduction of their copy-books throughout the West. During a three years' engagement he was constantly giving lessons and lecturing to country, state and normal institutes or city schools, or discussing with boards of education and teachers the merits of the system he represented. On the completion of his engagement with the Spencerian publishers, he received a highly complimentary letter, commending his ability and success in the work in which he had been engaged.

At this time Mr. Hinman entered the house of Converynarth & Co., Philadelphia, as western agent for their publications, but soon withdrew from this work to accept the position of Superintendent of Writing and Drawing in the St. Louis Public Schools. With several hundred teachers and many thousand students, he put to test the different methods which he had learned, and found that during his years of experience in the West. Confident observation on this field led to the belief that there are many ways of securing excellent results in writing which are not explained in the published system.

After spending two years in the St. Louis schools, Mr. Hinman accepted the position of teacher of penmanship and engraving, formerly filled by Mr. Flickinger, in the Union Business College, Philadelphia, at a salary of \$1,000. The confinement and labor of this position being so severe, he established a Business College in Portville, Pa., which he conducted successfully for three years, then disposing of the college to Mr. J. J. Goldsmith, one of his students who is now known as the finest penman in the South.

Again taking the field, Mr. Hinman taught writing-classes in various cities and towns of Pennsylvania and Michigan, in this work realizing the handsome income of \$104 to \$169 a week. Appearing before the first Penman's Convention in New York, he received the highest praise, and a special vote of thanks of the Convention.

Following is an extract from the report of the secretary of the Convention, published in the PENMAN'S ART JOURNAL: "Mr. Hinman displayed not only remarkable skill and facility in blackboard writing, but he developed the most thoroughly original, practical and effective method that was presented to the Convention for interesting the pupil, and at the same time enabling him to criticize his own writing, and use retain wherein it lacked the desired excellence."

Upon the recommendation of Mr. Peck and others, Mr. Hibbard, proprietor of the Boston Bryant & Stratton Commercial School, invited Mr. Hinman to take charge of the highest department of his institution. After an engagement of nearly two years, which resulted in winning from Mr. Hibbard an enthusiastic testimonial of Mr. Hinman's ability, he opened his present very prosperous Business College in Worcester.

Mr. Hinman is well and widely known as one of the most accomplished and liberal-minded men in his profession. His willing-

ness to give more as a pastime than as an occupation.

Any sketch of this life would be incomplete without, at least, a reference to the amiable companion and helper who shares his joys and sorrows, is his laborer and his success. Mrs. H. is his inseparable companion, and at the Conventions her absence would instantly raise the question, "Hinman, where is your better self?" The universal prayer of their multitude of friends is for them a long continued and happy life together.

Position and Movement in Writing.

THE MIRROR SUGGESTED AS AN AID.

By J. D. HOLCOMB.

All successful teachers of penmanship admit the axiomatic fact that *correct position and easy movement* lie at the foundation of good writing. Without these two essentials any high degree of proficiency in

Many who consider themselves experts, and who are able to produce creditable work of a certain kind, have not a free lateral movement—a movement which, as is well known, is very essential to all easy, rapid, writing.

Various mechanical appliances, designed to secure the proper position of the hand and pen and thus to lead to the acquisition of a free movement, have been invented. Many of them possess features of special merit, and some of them, as we know, have been used in particular cases with excellent results; but, on the whole, none of them have received the emphatic endorsement which an invention of confessedly superior merit would elicit from the profession. There appears to be a great but rather unreasonable aversion to "harnessing up the hand" while learning to write. On general principles we believe it to be best to rely on reason and intelligent practice, rather than to resort to the indiscriminate use of mechanical aids, though their indications may be as defended on scientific grounds.

The tendency of the times is to employ Object Teaching in all departments of school work. The senses are the avenues through which we receive additions to our stock of positive knowledge. Hence it has come to be an accepted fact, if not an educational maxim, that if you multiply the senses employed in receiving instruction, you multiply teaching-power in the same ratio.

In the current system of teaching the correct position of the hand, arm and pen—especially the former—the pupil depends largely upon the sense of feeling; he never sees the tips of the third and little fingers, the lower side of the wrist and the muscular arm-rest, while in position to write. Hence the fingers are often unconsciously cramped, the proper arm-rest is not maintained, and the wrist is permitted to roll over to the right and touch the desk or paper, thus rendering a free movement impossible.

To overcome this serious difficulty which is caused in part, at least, by the too great reliance on one sense (the sense of feeling), we have very successfully employed a device which appeals to a second sense, the sense of sight. This device is not patented, or expensive, and it cannot possibly be injurious to those who use it. It consists simply of a mirror about three inches in width and six inches in length. It is placed on the desk in front of and near to the writer, so that when his hand is in correct writing position he can see the ends of his fingers, the lower part of his wrist, and arm-rest. This will materially aid him in securing complete control of his position and movement.

As already stated, this device multiplies the senses usually employed in gaining a mastery of the arm and hand. It has already led many to correct erroneous habits in penholding and movement which to implicit reliance on the sense of feeling had led them to believe were correct. Of course, after having once secured an easy position and movement, a penman can easily tell when he falls into erroneous habits; but the learner to whom the mysteries of the art are unknown should be given the benefit of all possible aids.

"Sight is believing." "When we see a thing we know it." For this reason we are of the opinion that the mirror can be profitably used in the manner suggested by all teachers of penmanship. Its utility thus far, however, has only been tested by us with a limited number of private pupils.

"Tail ends from little vases grow"—and the idea here advanced—so far as we know, for the first time—may lead to substantial progress in our methods of teaching.

Will the professional readers of the JOURNAL thoroughly test the merit of the mirror for the purpose suggested, and report their conclusions through these columns?



A. H. HINMAN.

ness to communicate any information relative to his profession, his personal popularity and executive ability added to his special fitness for the position, secured him the chairmanship of the Penman's Section of the Business Educators' Association of America at its Cincinnati meeting in 1882, and in 1883 made him a member of the Executive Committee of the Association.

Mr. Hinman has long been recognized as a ready and able writer on the subject of penmanship, and therefore a valuable contributor to penmanship journals. He established the PENMAN'S ART JOURNAL, issuing the first two numbers while in Portville, and has since contributed many interesting articles to its columns.

While this sketch seems to depict a life largely devoted to the interest of penmanship, it is greatly to the credit of Mr. Hinman that he is not simply a writing "master," though he is a master of writing. Both his judgment and his taste lead him more in the direction of accounts, and in his college he delegates to others as much as possible the work of teaching writing, while he devotes his attention chiefly to accounts, giving a general supervision to the whole, his skill as an artist-penman

the graphic art is impossible. If they are not recognized or assumed to be fundamental, indispensable factors in the work, the oft repeated maxim—"Practice makes Perfect"—when applied to the art of writing, is not only misleading but positively untrue.

Position and movement are very properly given a prominent position in every thorough course of systematic instruction in penmanship. However, judging by the results, as we must, there are grave defects in the prevailing methods of teaching them.

Somewhat extended and careful observation proves that a very large per cent of those who have not paid unusual attention to penmanship are unable to write for any great length of time with either ease or regularity, their position and movement being at once forced and unnatural. Many teachers who are able to execute "specimens" which evince a fair degree of skill, fail most signally when they come to practice business-writing. In preparing their small specimens and copies they can raise their pen and change their arm rest as often as they wish; but when they come to rapid writing, especially on long lines, they find that they are sadly deficient in movement.

Educational Notes.

[Communications for this Department may be addressed to H. P. KELLEY, 205 Broadway, New York. Brief educational items solicited.]

Eighty-seven is the largest class that ever entered Harvard.

Of the 107 students in the Texas university girls were women.

A school for Indian children is to be opened in Philadelphia.

Columbia College is to have its library illuminated by electric light.

Of all the students that enter our American Colleges only one out of ten graduates.—*Xingora Index.*

In the past eleven years Yale has graduated 945 fine traders and 341 protectionists.—*College Journal.*

Philips Exeter Academy has, the *Portsmouth Chronicle* says, a student who boasts himself on fourteen cents a day.

At the University of St. Petersburg, 500 students have matriculated this Fall, making the total in attendance 2,300.

Five women are candidates for the office of Superintendent of Public Schools in as many Nebraska counties, and all are regular party nominees.

There is a wave movement in Oakland, Cal., toward the establishment of a school of industrial arts, a gift of \$150,000 having been made for that purpose.

A copy of the "Life of Luther" was given to every scholar in the Protestant schools of Germany at the time of the Luther celebration, by order of the Minister of Public Instruction.

More than two hundred chartered educational institutions in the United States, and Oxford, Cambridge, Durham and London Universities have opened their doors to women.—*College Journal.*

Amherst College will hereafter give the degree of Doctor of Philosophy, open to graduates of three years' standing who take an additional course of two years in literature and science.—*Cornell Sun.*

Education is making rapid strides in the Argentine Republic. For the last year an attendance of over 44,000 pupils was attained in the public schools. Buenos Ayres alone had 16,000 of these in 103 schools of three teachers each.

Out of 4,880,531 white persons between the years 1840 and 1900 years old in the Union, 579,194, or nearly twelve per cent., were unable to write; of 831,655 colored persons of the same age, 531,771, or more than sixty-six per cent., were unable to write.

The school population is, for thirty-eight States, 15,661,113; for ten Territories, 218,293; the number enrolled is, for thirty-eight States, 9,747,176; for ten Territories, 123,157; the number in daily average attendance is, for thirty-four States, 5,595,339; for nine Territories, 61,627.

The old William and Mary College of Virginia has finally closed its doors, after nearly two hundred years of service. At the beginning of the present year, but one student was enrolled as a member of the present college. It was chartered in 1693, and next to Harvard is the oldest college in the country.

The number of years that a student has to spend at a medical institution before obtaining a degree is: In Sweden, two; Norway, eight; Denmark, seven; Belgium, Holland, Italy and Switzerland, six; Russia, Persia, Austria and Hungary, five; France, England and Canada, four; United States, three or two; Spain, two.

Sir William Hamilton furnishes a not ineloquent and youthful precocity. In his third year he read English admirably, and had learned the simple operations of arithmetic, at four he took high rank at geography; in his fifth year, he could translate Hebrew, Greek and Latin, and recite from Homer,

Milton, Dryden, and Collins. At eight he was a good scholar in Latin, French and Italian, and at ten studied Arabic and Sanscrit.

EDUCATIONAL FANCIES.

[In every instance where the source of any item used in this department is known, the proper credit is given. A like courtesy from others will be appreciated.]

The man continually adding up columns of figures will not last long. When the gods would destroy they first make 'em add.

A Freshman hesitates on the word "connoisseur." Professor: "What do you call a man that pretends to know everything?" Freshman: "A professor."

A pretty Wisconsin schoolmarum, to encourage promptness, promised to kiss the first scholar at school, and the big boys took to roosting on the fence all night.

A Freshman went to his father: "Dear Par—I want a little change." The paternal parent replied: "Dear Charlie—Just wait for it. Time brings change to everybody."

A man pays thirty cents for three pounds of evaporated apples and gets a \$14 newspaper paid for sending them to an orphan asylum. Does he gain or lose, and how much?

Pedagogue: "What is the meaning of the Latin verb *ignoscere*?" Tail Student (after all the others have failed to give the correct definition): "I don't know." Pedagogue: "Right. Go up to the head."

Julia has five beaux and Emily has three, while the old maid text book has none. How many beaux is all, and how many does she like? It might give the old maid half the crew.—*Detroit Free Press.*

"What is a lady's sphere?" asked the lady principal of a public school on examination-day. And a little red-headed arch in the corner responded: "Alice!" In the dreadful confusion that followed the freckled-faced soul escaped.

A PROBLEM.—Two females, each thirty years of age, are sitting on the sofa. Neither of them has a husband. One is worth \$200,000, and the other teaches a district school. Question: Which is the unmarried lady, and which is the old maid?—*Rochester Post-Express.*

While a tight-rope dancer at a circus was going through his performance, a boy about twelve years old turned to an acquaintance of the same age, and remarked: "Tom, don't you wish you could do that?" "Yes, I do," sadly replied Tom, "but my folks make me go to school, and are determined that I shan't never be nobody."

A little boy in one of the city German schools, while engaged in the delightful exercise of defining words, a few weeks since, made a mistake which was not at all a mistake. He said: "A demagogue is a vessel that holds beer, wine, gin, whiskey, or any other intoxicating liquor." He was probably thinking of demijohns, but he hit the truth just the same.

A sharp student was called up by the worthy professor of a celebrated college, and asked the question, "Can a man see without eyes?" "Yes, sir," was the prompt reply. "How, sir," cried the astonished professor, "can a man see without eyes?" "Yes, sir, how do you make that out?" "He can see with one, sir," replied the ready-witted youth. And the whole class shouted with delight at the triumph over metaphysics.

"What's your name?" said a new teacher the first day of school, grabbing a trembling curly-headed boy had just discharged a 45 calibre spit-ball at a girl across the aisle. "Alacanda Swartout," replied the trembling youth.

The stern extremes of the late pedagogue relaxed, and a look of pity stole into his lambent eyes.

"That's all right," he said, sadly. "You

can go. You are punished enough. Nobody shall say I ever raised my hand against a pupil suffering with a name like that."—*Check.*

The Art of Writing.

AS VIEWED AND TREATED BY THE FATHER OF SPENCERIAN PENMANSHIP.

By R. C. SPENCER.

III.

Surrounded by and contending with the disadvantages of pioneer life under conditions existing seventy-five years ago in the forests of northern Ohio, there was nothing to encourage and almost everything to discourage a boy from attempting to make improvements in the art of writing and methods of teaching. But notwithstanding this the lad from the Catskill Mountains showed unfolding devotion to the art that, while yet a mere child, had led him to weed the poor through love of letters and their noble uses to mankind. History, science and literature had, to a limited extent, by irregular means, begun to awaken in his active and receptive mind profounder regard for the art which he improved and beautified, and the profession which he honored and dignified, by many years of intelligent and philanthropic devotion as penman, teacher and author. His life at this early period even was an illustration of the truth and significance of the words of Bryant, in which he says:

"To him who in the lone of Nature sits
Communing with his solitude, the deep speaks
A various language;"

The expanding and impressive nature of the growing boy with a passion for the art of writing was open to and full of that "love of Nature" which brought him into sympathetic communion not only with "her visible forms," but with her invisible spirit. The forms and the soul of beauty about him in forest, flower, flowing stream, the undulating waters of the lake, and the trailing vine, of which he gradually became conscious, mingled in his fruitful mind with the art and uses of writing. All through his life this blending of early impressions of nature in a mind of decided poetic cast with the practical work of his pen, his methods of teaching and authorship were apparent, and gave a charm of freshness and originality that was unlike anything before known in his branch of art.

While the struggle for existence went on in the forest, the soul and genius of the boy were slowly ripening under the influences of Nature for the mission of his life is improving, diffusing and honoring the art of writing. With Mr. Spencer's claim to be "the greatest inventor of the human mind," "The common language of intelligence," and next to the invention of money—"the common language of self interest." The mystery of mind and the movements of thought giving birth to language spoken and written early culled the interested attention of the boy who had already come to regard the art of writing as "a secondary power of speech." The evolution of the mind, through the agency of language, was to his view inseparable from the pen on which permanent record depends, without which safe and sure advance cannot be made.

Wandering in summer upon the smooth beach that fringed the woody shores of Lake Erie, with the forms and uses of written characters mingling in his thought with the scenery about him, he wrote upon the sands from the same impulse that led him to convert the fly leaves of his mother's Bible to use in learning to write and impelled him to spend his first penny for a sheet of writing paper. But now he no longer modeled his forms scrupulously after those that had been transmitted from earlier ages, but instead he incorporated into the imagery of his illustrations in the sands the lines and forms of nature which he saw and loved. In after years these beautified and graceful forms and movements, growing in his mind and heart and becoming a habit of muscular action, were transferred by him to the school, to commerce and to social life, and

to-day give character to the American handwriting and affect the ethnography of England and Continental Europe.

Want of Interest in Good Penmanship.

Mr. Editor:—In accordance with your notice to the effect that those having anything to say relative to penmanship might say it through the columns of the JOURNAL, I offer this article.

Penmanship may command a great interest from punners, teachers, engravers, card-writers, and those professionally engaged in it, but with the majority of the people good writing is never appreciated, and is only looked upon as useless elegance. If a merchant employs a book keeper who writes in plain and elegant hand, he takes little interest in such an accomplishment; so that the writing is legible and answers his purpose—and elegance is of little account. Nor is it the business man alone, but among all classes of people there are those who take little interest in this beautiful art.

Why, the writer was actually astonished, quite recently, to hear a young man say that he had never heard of the PENMAN'S ART JOURNAL; and what was more surprising was the fact that he was really a fair penman, had been a student at a large business college, and had taught penmanship by a famous professor of the art (one of the proprietors of the school), and this young man was surprised to find that interest enough was taken in penmanship to sustain such a grand penman's paper. And many more such cases have come under my own observation. There are very few persons, however, who have not heard of Spencer, but even few of those know of its origin, or have heard of a Spencer.

One of the many trials with which a penman has to contend are the criticisms and opinions of some of these semi-interested parties whose counsel usually leads them to criticism and contempt as an extravagant and unfounded thing. They are not elated by a real knowledge of, and excellence in, the practice of the art. They tell you that your skill is wonderful; you must have been a natural-born genius in the way of writing, and then flatter you and your attainment. Others affect to esteem highly, or despise, nothing like skilled writing, and speak disparagingly of those who acquire or practice it; but I believe the JOURNAL is doing much to overcome all this by popularizing good writing, which it does both by its price and, for example, as well by largely increasing the friends and promoters of good writing.

Baltimore, Md.

W. A. WRIGHT.

Shaylor's Compensium.

In another column will be found an advertisement of this publication. It consists chiefly of plain, practical queries, systematically arranged, and uniformly answered, and contains instructions—the whole being well adapted to aid the self learner, and is well worth the price asked for it, published for \$1, by H. W. Shaylor, Portland, Me.

Standard and Complete.

On the occasion of delivering an educational address, President Garfield very aptly designated the Spencerian as "that system of penmanship which has become the pride of our country and model of our schools."

Its latest complete American edition of Standard Practical Penmanship, prepared for the JOURNAL by the Spencerian Brothers, is a reliable and popular publication for self-instruction.

It is not used in the book-trade, but mailed direct to students, accountants, merchants, bankers, lawyers, and professional men generally, on receipt of \$1.

The work embraces a comprehensive course, in plain steps of writing, and gives their direct application in business forms, correspondence, book-keeping, etc., etc.

If not found superior to other styled self-instructors in writing, this purchase price will be refunded.

Dimock's Wonderful Pen.

A CHRISTMAS STORY.

By PAUL PASTOR.

Dimock was a poor writing-master. He lived alone, away up in a top room of the largest and tallest tenement block in the city—very much nearer the stars than many a rich house-owner beneath, and yet, after all, farther from the tender and beautiful human lights of joy and love. Dimock was lonely, poor and friendless, and, what is more, he was discontented. One can be happy almost anywhere if one is but content; but Dimock was not content. There was a great longing and a great restlessness in his heart. He had an aspiration—a strange aspiration, too, considering that he was now fifty years old, and ought to have settled upon his vocation for good and all. Dimock wanted to be an author. He loved to cherish the hope that his devotion to the pen might sometime ripen into the power to use it, with a master's hand, as the vehicle of beautiful thoughts and noble conceptions. He failed—poor man!—to see that genius, and even talent, is from within, and not from without. He aspired to attain by the instrument alone, what the instrument can only express, after it has been already attained.

And yet, hopeless as the aspiration really was, Dimock did not think it hopeless, and it gave him a world of comfort. He was always saying to himself, as he settled down before his scanty fire, after a hard day's work of copying, or teaching, or accounting: "Now, old fellow, cheer up! You will not always be tied down to this sort of drudgery. One of these days you are going to wake up in the morning and find yourself—an author. It will come—it will come at last. God never lets a man hope all his life in vain. Only don't despair! You have had a hard climb of it, my boy, but the top of the hill is in sight. Keep up your courage—don't fall now!"

And yet, after all, it was hard for poor Dimock to go on hoping against hope. There were times when he felt well-nigh discouraged—times when the bitterness in his heart welled up and almost choked him. And the strangest thing of it all was that, although Dimock confidently believed that he was born to be an author, he never made any beginnings in that direction! His theory was that he was to wake up some morning all ready-made. There was to be no stage of preparatory discipline and labor, but only just a springing into full-blown power—a being, and no becoming. This was Dimock's idea of the way authors come to be authors. They must know how to write, of course, and how to spell, and punctuate, and arrange; but as to knowing how to think, why, that is a different matter. That is something that they come upon by ordination, as it were.

This was Dimock's creed, and as it was about the only creed he had, he came to believe in it with an extraordinary faith. He was a bachelor, and he had a good deal of time to think about things; but the more he thought, the more his mind narrowed down to this one topic. It was, decidedly, his hobby.

Things were at about this pass when the first snow began to fly, in early December, and the ground became story hard, and the wind seemed to have a great deal of business in hand, especially up at the tops of the tenement houses. For two or three weeks Dimock had been at work upon something that pleased him wonderfully. It was the task of copying—describing, we might say—a volume of poems, written, some in pencil on old scraps of paper, some on the backs of letters, some on both sides of a sheet of note-paper, and all blurred and interlined and sadly defaced,—and yet true poems, breathing a wonderfully delicate spirit and lyric sweetness. The author—a buried business man, and yet one who had found some time for study and reflection—had brought them to Dimock, and asked him if he thought he could have

the patience to put them into shape. Dimock had eagerly assented—for was it not in the way of his own aspirations, and might not the task, somehow, bring him nearer to the realization of his own ideal? Tenderly and patiently he had worked at the little crumpled flowers of poetry, spreading out and smoothing each folded petal, and setting them all in order, and binding them up in a beautiful bouquet of sentiment and sweetness.

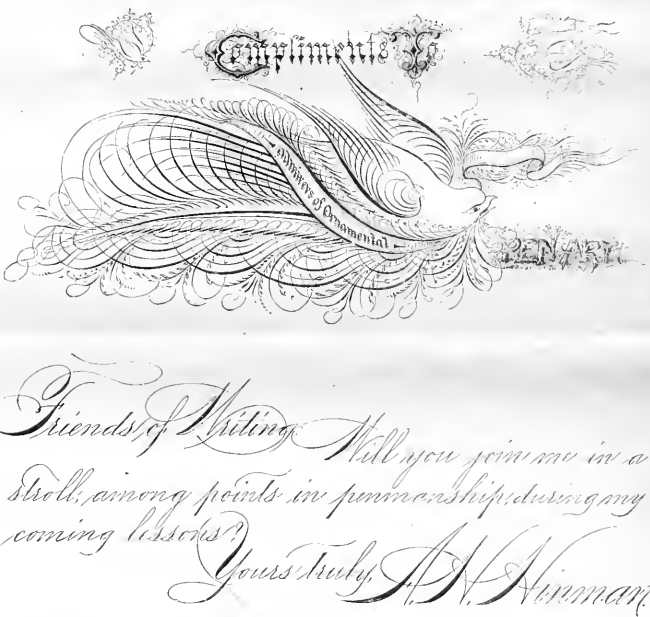
It was on the night of the twelfth of December that Dimock finished his task, and worked out a lovely vignette for the "Ficus" on the last sheet, and leaned back in his chair, to think over what he had done and what it had done for him. He had enjoyed the task most dearly, and for the time it had seemed to him almost his own; the poems, the creatures of his own soul, and all their beautiful sentiments the utterances of his own longings. But now that the

neer, and he saw people hurrying to and fro in the streets, with happy faces, and bundles under their arms, and auspicious parcels sticking out from their pockets, he could scarcely bear his loneliness and disappointment. None of these little tokens, none of these beaming faces, were for him. The day would be to him like all other days, only that he would be sadder and more lonesome because of the joy of others.

So he awoke at his work, and Christmas Eve found him toiling in his little attic room at a huge heap of dimly-written law papers. Only his hand was busy at the task; his thoughts were far away. He was thinking of the dream of his young manhood—long since, alas! faded into the dull atmosphere of a prosaic past. Here was a little cottage, embowered in honeysuckles, and on the porch a fair young girl sitting with her head in his, and a dainty little child's garment had fluttered down at her

room, and came in—hesitatingly, at first, and oh, so beautiful! "Is this Dimock?" she asked, looking down upon him with her warm, bright eyes. Dimock held out his arms, but she came no nearer. "I was sent," she said, softly, "to bring you this wonderful pen. It is a gift from someone who knew you in heaven, before you were born! It will enable him who possesses it to write the sweetest songs and stories without the toil of the mind, but with all the joy and rapture of the feeling heart. Cherish it well—and remember this! The first unworthy motive, or impure thought, or unbecoming ambition that enters the writer's heart, while he sits with this wonderful pen in his hand, destroys its virtue forever! Now farewell, and may God bless you, and grant you many a happy Christmas Eve in the years to come!"

Dimock awoke with a start. Surely there had been somebody in the room—



The above cuts were photo-engraved from pen-and-ink copy executed by Prof. A. H. Newman, of the Worcester (Mass.) Business College.

In the January number of the "Journal" will be the first of a series of lessons in PRACTICAL WRITING, by Prof. Newman, and we are confident that all who accept his above invitation to join him in what he is pleased to call "a stroll among points in penmanship" will find a congenial and instructive companion. It will certainly pay you.

task was done, how much remained of it that was actually his? Could he ever reproduce or imitate those charming lyrics—much less create others, in his own vein, which should equal them? Dimock sighed, as he put this question to himself; for he felt, in his inmost heart, that he could not answer it as he wished. However great had been his delight and sympathy, in the task which he had just completed, however much he had seemed to enter into the author's spirit and thought, yet there was still that intangible something which he had fallen short of. He knew that the poems were not his, and never could be his, no matter how deeply he felt them, and loved them.

The weeks sped by, and Christmas time approached. Dimock had carried the volume of poems to their author, and had received a generous meed of thanks and reward. The ordinary drudgery of his work had been resumed, but with a still more and and downcast spirit than before. As the day of gladness drew nearer and

At the open window, the breeze was fluttering the leaves of a half open book, and a sheet of paper, partly written upon, lay on a desk near by. This was to have been Dimock's life—it was his boyish ideal!

The clock struck nine, and he laid down his pen, and flung himself into his great easy-chair by the fire. Thoughts would come, and he did not try to keep them back. "Oh!" he sighed, "if I could but invent a wonderful pen, that needed but the hand to guide it, and would write out my soul, that has no power to write itself!" And as he mused cursorily upon this strange thought, and watched the clock flashing in the little open stove, he fell asleep.

It was a strange dream for a man like Dimock to have in his sleep, though, heaven knows! it was not so strange to him, waking.

He dreamed that the very being whom he had seen on the porch of the little cottage, pushed open the door of his attic-

could hear the steps on the stairs. He caught up his lamp and ran to the door, but a gust of air put the little flame out, and before he could kindle it again the sound of the steps had ceased, and away down on the lower floor he heard the entry-door close with a muffled sound.

But what was it? Dimock's head trembled as he took up a little white package that lay on the table. Rapidly he unrolled it, and lo! there lay a beautiful gold pen and nibbler, and a slip of paper that said: "God bless you, and grant you many a happy Christmas Eve in the years to come!"

The quick tears sprang to Dimock's eyes, and a strange wonder took hold upon him. It seemed as if the very Prince of Peace himself were in the little room. Dimock laid the pen down, and reverently clasped his hands.

"Dear Christ!" he prayed, "pardon this poor, cold, ungrateful heart of mine! Henceforth I am all Thine; and whatever shall be Thy will for me, is best and happiest."

The clock on the mantel struck twelve, and Christmas Day had begun.

Comments on "Ames's New Compendium of Artistic Penmanship."

Ames's New Compendium of Practical and Artistic Penmanship makes a very beautiful and valuable volume, got up in the highest style of decorative art. The importance of a good legible hand can hardly be exaggerated, and this beautiful volume contains not only the practical letter-press for that purpose, but is very beautifully illustrated so that the eye can see the whole of the system. The book has over seventy pages, full of beautiful specimens of the art which Mr. Ames has taught so successfully for so many years, and it needs to be seen to be appreciated. The most beautiful specimens of writing for certificates, for letters, for resolutions, book and business certificates, etc., are contained in its volume, and show how completely Mr. Ames is a master of his art. The variety of styles in writing is almost bewildering, and no one can have any idea of what perfection the

art can be brought to who does not see this book. It serves very completely to fill up the province, both in laying down the rules for writing and illustrating them, and in showing the perfection of beauty which is attained in calligraphy.—*Elizabeth (N. J.) Daily Journal.*

This is an elegant large work of just what is set forth in its title page. The illustrations are fine examples of penmanship. They are, therefore, far better specimens of real pen-art than are those which have been framed and loaned over by the engraver's art. These specimens, sheets having been printed from photo-engraved or photo-lithographed plates produced from actual pen-productions, are the true evidences of what is in the hands of the skilled artist the pen is capable of accomplishing. As an art-production the work is entitled to a place in the studio

the library, and the parlor. It is the work of true artistic merit.—*American Counting-room.*

This is essentially a new work only thirteen of the seventy plates being repeats. The printing has been done from plates, either photo-engraved or photo-lithographed directly from the original pen and ink designs, and hence are a perfect reflex of the penman's skill, unaided by that of the engraver. It is an exquisite and artistic display. That portion of the work devoted to practical writing embodies the observation and experience of over twenty-five years as a teacher of writing, in public and private schools. That portion devoted to artistic penmanship represents, besides standard and ornate alphabets largely such designs as have been executed during many years of labor and practice in the line of an

artist penman in New York, and therefore represent the the various kinds of work likely to be sought from the pen artist, as well as the engraver and general draughtsman. It exceeds in extent, variety and artistic excellence as well as in its peculiar adaptation for the use of penmen and artists, any work we have ever examined.—*New York School Journal.*

It is a valuable work upon practical and artistic penmanship, and gives fine specimens of the penman's art.—*N. Y. Daily Star.*

Penmen and artists have here specimens of almost every kind of work that can be done with the pen. Considerable artistic power and remarkable skill is shown all through the work.—*Publisher's Weekly.*

It gives us all the old chirographic effects and new patterns. Whoever wishes to learn the mystery of flow and heavy lines, double-lobes, and all wonderful pen arabesques, will find as much as he is likely to master.—*New York Tribune.*

It is remarkable for its scope, variety and originality.—*Prof. C. C. Carter, Minneapolis, Minn.*

I think it far superior to any work of the kind yet published. It meets the wants of every live penman; no energetic worker can afford to be without it.—*A. A. Clark, special teacher of writing in the Public Schools of Cleveland, Ohio.*

I am delighted with it. It is the most complete work of the kind I have ever seen.—*H. C. Sanby, professor of penmanship and book-keeping in the Newark (N. J.) High School.*

I find it even more than I anticipated it, which was something excellent.—*G. C. Cramer, Boston, Mass.*

It contains an almost endless collection of designs adapted to the practical department of ornamental penmanship.—*Prof. A. H. Hinman, Worcester, Mass.*

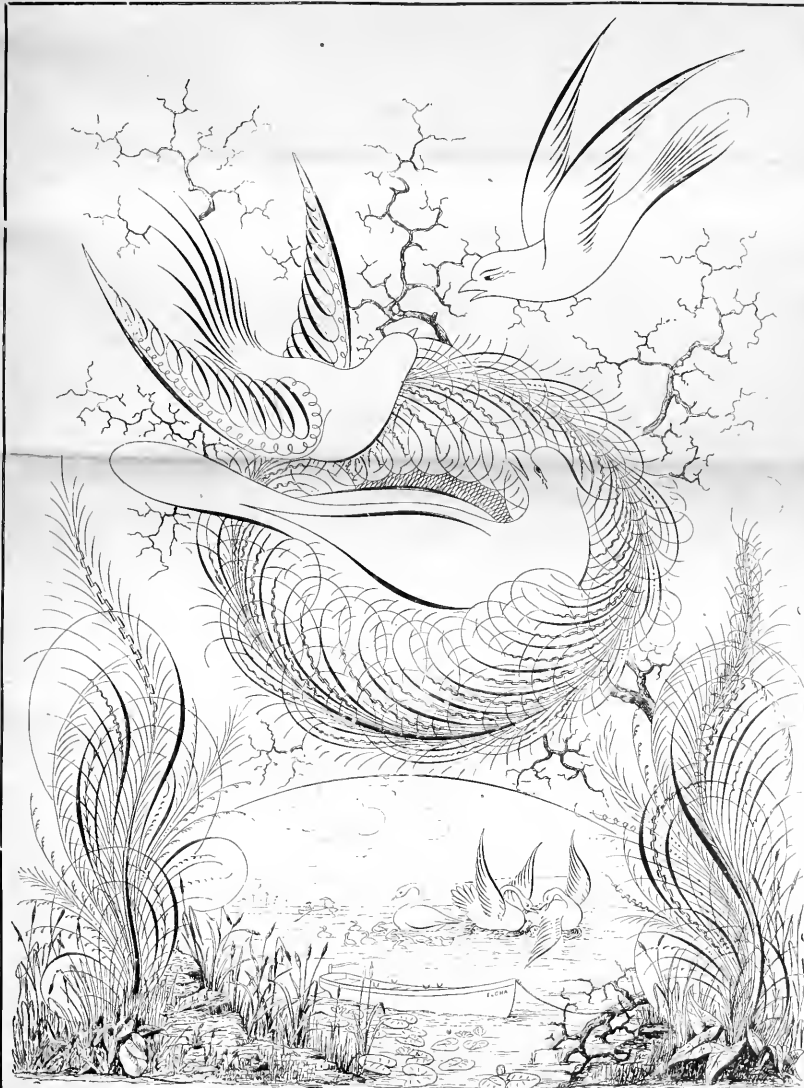
I consider your Compendium a valuable contribution to the list of penmanship publications; one which justly exhibits not only the author's talent, but the prevailing taste and genius of our times.—*Prof. H. C. Spencer, Washington, D. C.*

Its special advantages over other publications of writing is in the process through which you exhibit the penman's instead of the engraver's art. It comes great care in preparation and thorough knowledge of the field you occupy.—*Prof. S. S. Putnam, New York.*

You have certainly taken a long step in advance of other authors. You have not only furnished alphabets and material for the use of penman and artist, but you have combined that material into the most beautiful and artistic designs for resolutions, memorials, testimonials, title-pages, etc., thus placing before penmen and others what has long been needed. No penman having once seen this work will willingly be without it.—*Prof. C. E. Cady, New York.*

An authentic cyclopedia and complete guide in pen-work, such as you have now presented in your "New Compendium," has long been needed, not only by business executives and professional penmen, but by all those to whose affairs, public and private, the art of writing is made subservient.—*H. A. Spencer.*

It is my judgment, it is the best hand-book for penmen that I have yet seen.—*C. C. Cochran, Principal of Commercial Department of Central High School, Pittsburgh, Pa.*



The above cut is photo-engraved from pen and ink copy, executed at the office of the JOURNAL, and is a page from the department of flourishing in Ames's new "Compendium of Practical and Artistic Penmanship." It is universally acknowledged to be the most comprehensive and practical guide in the entire range of the penman's art, ever known. Comprises a complete course of instruction in Plain Writing, a full course of Off-hand Flourishing, upward of forty standard and ornate alphabets, and over twenty 11x14 plates of commercial designs, engraved resolutions, memorials, certificates, title pages, etc., etc.; in all, seventy 11x14 inch plates. It contains numerous examples of every species of work in the line of a professional pen-artist. Price, by mail, \$5; mailed free, as a premium, to the sender of a club of twelve subscribers (\$12) to the "Journal." We hereby agree that, should anyone, on receipt of the book, be dissatisfied with it, they shall be at liberty to return it, and we will refund to them the full amount paid.



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We hope to render the JOURNAL sufficiently interesting and attractive to secure, not only the patronage of all those who are interested in skilled writing or book-keeping, but that our earnest and active co-operation as correspondents and agents, i. e., knowledge that the laborer is worthy of his hire, we offer the following:

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NEW YORK, DECEMBER, 1883.

The Close of Vol. VII.

When, nearly seven years since, the first number of THE PENMAN'S ART JOURNAL was issued as a small four-page sheet, without illustrations, its success was indeed problematical. In fact, after subscribing to the various penmen's papers which had been launched from good promises, to shortly find themselves the victims of misplaced confidence, the would-be patrons of such publications had come to doubt even the feasibility of the long and successful career of a penman's paper, and more especially so since they had observed the success of the most vigorous and promising of them all, the *Penman's Gazette*, into another paper, which shortly after suspended publication. It was but natural, under such circumstances, that any new venture in the line of penmen's papers should be viewed with doubt and patronized with caution. Such was the fact; subscriptions came in slowly and for short periods, many persons even remitting ten cents monthly, to doubt the belief or fear that each issue would

be the last. This hesitancy on the part of its would-be patrons at first rendered the success of the JOURNAL difficult if not even doubtful; but as it has month after month made its appearance, bearing upon it more numerous, attractive and interesting pages, the unmistakable stamp of progress and success, the confidence and esteem of its patrons has been won, and now, as it closes its seventh volume, with 30,000 sixteen-page papers, printed and illustrated in a manner to entitle it to stand as a peer among the finest periodicals of the world, there can no longer remain a doubt that there is a field and mission open to a penman's paper.

Of the present issue not less than 10,000 copies will go into the hands of teachers and school officers, to whom they afford a stimulus and example for good instruction and efficient school-work; while other thousands go into homes and the hands of self-learners, where they are a constant source of inspiration and aid to the acquisition of good writing; and there is scarcely a professional penman in all the land, who aspires to the skillful mastery of his art, who does not look eagerly for the monthly visits of the JOURNAL, and find therein instruction and examples to aid and cheer him in his work. While it is true that the patronage of the JOURNAL comes chiefly from those who are more or less directly interested in writing as teachers, pupils or artists, yet upon its subscription lists are names of persons in nearly every occupation and position in life; so numerous and varied in that respect are its patrons that the JOURNAL can now scarcely be regarded as a class paper. As all old writers and are interested in good writing, all classes are interested in, and are coming to be patrons of, the JOURNAL. Nor are its patrons limited to America, since copies are mailed to actual subscribers in nearly every civilized country on the globe.

While every number of the JOURNAL in the future will contain abundant matter relating to its specialty, including a lesson in practical writing, there will also be carefully written essays upon topics of general interest, and a carefully selected miscellany; and its patrons can be assured that no effort or expense on the part of its publishers will be spared to sustain it in a manner to do honor and the greatest service to all classes interested in any department of penmanship. And it is believed that the facilities now at the command of the JOURNAL for conducting a penman's paper are quite beyond those now within the reach of any other publication.

To the many earnest friends of the JOURNAL who have so unfeignedly aided in its grand success by contributing to enrich its columns with practical and valuable thoughts, to embellish its pages with gems of wit, or to extend the list of its patrons, we return our most sincere thanks.

The King and Lesser Clubs.

The King Club for this month numbers one hundred and eleven, and is sent by W. H. Pratt, penman at Sadler's Bryant and Stratton Business College, Baltimore, Md. The Queen numbers one hundred, and is sent by J. B. McKay, Kingston, Canada. Mr. McKay is the recognized agent of the JOURNAL for Canada, and he is entering upon his work in a manner that is auspicious for success.

A club of thirty-three names is sent by A. B. Ames, Principal of the Portland (Oregon) Business College. A club of twenty-five from Uriah McKee of the Penmanship Department of the Oberlin (Ohio) College. Daniel T. Morgan, of Oberlin, Ohio, sends a club of twelve. J. R. Long sends a club of thirteen from Danville, Va. W. H. Johnson and W. T. Thomas, penmen in Musselman's Gem City Business College, Quincy, Ill., send a club of forty names. S. Rossell, penman at the Carpenter, Bryant & Stratton Business College, St. Louis, sends a club of twenty-

six names. Moore, Vernon and Immel send a club of eighteen names from their writing classes at Ooshorn, Ind. G. S. Kinnah, Principal of the Commercial Department of the Ohio Wesleyan University, a club of twenty-five names. G. W. Hensley, of the Indianapolis Bryant & Stratton Business College, sends a club of twenty-one. C. N. Craide, Principal of the Penmanship Department of the Western Normal College at Rushville, Ill., sends a club of twelve.

Clubs of lesser magnitude and single subscriptions have just poured in during the past month in numbers quite beyond any precedent for the season of the year, while applications for specimen copies of the JOURNAL by those who are organizing clubs are utterly without precedent. To the many earnest and active friends of the JOURNAL we again return our thanks, and assure them that we shall spare no effort or expense to furnish them a penman's paper whose merits shall vindicate their highest hope and best commendation.

To the Patrons and Friends of the "Journal."

In each number of the present issue we have taken the liberty of inclosing a blank for receiving the name and address of any person who may wish to become a subscriber to the JOURNAL. Will those who do not themselves wish to fill out and return the blank do us the favor of handing it to some one who will be most likely to desire to do so, and also call the attention of their friends to the JOURNAL, and solicit their subscriptions to the same?

TERMS AND PREMIUMS.

With the first number of the JOURNAL each subscriber who remits \$1 is entitled to receive, free, a choice of the following premiums:

First, "Ames' Hand-book of Artistic Penmanship," which is a handsome work of thirty-two pages, giving examples for flourishing and lettering. Second, The Centennial Picture of Progress, 22x35, which is one of the most interesting and artistic pen-pictures ever drawn, giving a pictorial representation of changes wrought in our country during the one hundred years following the declaration of independence. Third, The Bounding Stag, which is an elegant specimen of flourishing and lettering, 24x32 inches in size, and on fine heavy plate-paper. Fourth, The Spread Eagle—a beautifully flourished design, same size as Stag. Fifth, The Garb'd Memorial, which is an elaborate and beautiful specimen of artistic pen-work, 19x24. Sixth, The Lord's Prayer, same size as the Memorial, is an elegant and popular pen-picture. Seventh and Eighth, A Family Record, or Marriage Certificate, each 18x22. Also, very attractive and valuable publications.

To a club of two subscribers the JOURNAL will be mailed one year for \$1.75, and to each subscriber a choice of the above named premiums.

To a club of five subscribers, for \$4.00, with a choice of the eight premiums.

To a club of ten subscribers, for \$7.50, with a choice of premiums.

To a club of fifteen subscribers, for \$9.75.

"twenty five" 15.00

"fifty and upward" 25.00

The above very low rates for clubs are offered chiefly to enable teachers to place the JOURNAL in the hands of their pupils, and for the larger clubs we shall desire to send the premiums in a lot, by express, to the person who gets up the club for distribution to the subscribers.

Penmen's Papers.

The bringing into competition a swarm of aspirants to a similar success seems to be a penalty to be paid by every successful undertaking. Since the successful publication of the JOURNAL no less than six penmen's papers have been started, out another formerly published revived. Already three of these have retired from the field, and if their publishers are not fully satisfied with the glory won they are undoubtedly so with a rural penmen's paper as a means of speculating out of pocket.

We are not led into making these remarks through any jealousy of these publications, for we warmly heartily wish them all success; for it is not their success that injures those that survive so much as their failure—each time one fails, more or less persons lose all balances paid for subscriptions, which lead them to be suspicious and cautious about patronizing other similar publications; and, besides, one vigorous, well-patronized and well-conducted penmen's paper is capable of doing vastly more for penmanship and its profession than a score of small papers whose influence at best is only local. The facilities afforded by the JOURNAL for conducting any publication are so greatly superior to smaller towns that, other things being equal, a penmen's paper published in the Metropolis will be the leader of its class. And we believe that any penman, pupil, or teacher, who takes a penmen's paper can best afford to have the best one published, which we are determined shall be the JOURNAL.

Penmanship in Washington Public Schools.

Those who attended the meeting of the Business Educators' Association last July had the opportunity of seeing the remarkable specimens of writing then on exhibition from the public schools of Washington, D. C. The specimens were from the schools of the eighth grade, the last before the High School and were written under conditions that secured what may properly be called the current work of the pupils. The average age of pupils in that grade is not above fifteen years. The specimens were sent as follows: The examiners, upon entering a school, were to announce the theme upon which the pupils were to each write an essay, within a given number of minutes, in their presence, and at the expiration of the time the essays were all collected and placed in a package and sent to the office of the superintendent. The specimens were taken in each of the eighth grade schools; no selections were made, but the work of entire classes was included.

The majority of the specimens showed excellence of form, clean strokes, regular size, slant, spacing and a fair degree of ease in execution. The few who were not up to the mark were from pupils who had recently come to Washington from other schools.

The writing in the Washington schools is taught by the regular teachers, no special teacher of writing being employed. The teachers were required to send a sample of the "Spencerian," and some degree of skill in writing upon the blackboard. Copy-books and charts are used, and at the stated examinations of schools the pupils are questioned in regard to the theory of penmanship.

The idea has been entertained by some of our professional teachers of writing that the use of a published system of writing in schools tends to diminish the demand for their services, but such is really not the case; the real master succeeds best in a community where considerable is known of his art, and where, consequently, it is appreciated.

In considering the merits of the Washington specimens it should be borne in mind that they were samples of composition as well; that the penmanship was shown in its true relation—that of servant to the mind.

Business-Writing.

That writing which is most quickly read, and most easily and rapidly written is, unquestionably, the best for business purposes. Respecting the style of writing best adapted for securing these qualities there is a great diversity of opinion. In the present article, we shall endeavor briefly to point out some of these requisites, and offer a few hints for their acquisition.

There is, perhaps, no one criticism that more frequently confronts and annoys, not to say embarrasses, the professional teacher of writing, than that which informs him that that style which he practices and teaches is not what is employed in business. He is told that his writing is too exact, too nicely touched out with hair line and shade, and too ornate with flourishes and other artistic notions; the same objections are often urged against the finely engraved copies in the copy-books. We are not surprised that persons who look wholly to the result to be attained, regardless of the method of its attainment, should thus think and speak. It is but natural, when one has for a lifetime witnessed the exact and artistic copies used in the teaching of writing, and who has never once observed such writing in the counting-room should ask, why teach that which is never seen or practiced in business life?

Writing, in many respects, is the most peculiar of all human attainments. It has to do with nearly every faculty of the mind, as well as the muscular skill of the hand and arm, and the ultimate excellence of one's writing depends upon a proper training of all the faculties of the mind and hand which are called into use in its execution. First, the eye and judgment must be educated respecting form, size, proportion, distance, slope, etc.; second, a correct taste must be acquired respecting grace of combination, and the general elegance of writing; and, third, the muscles of the hand and arm must be trained to the proper position and movements for imparting the greatest accuracy and facility for executing writing.

Now, in all departments of mental or physical culture it is a recognized principle that to be effective every effort must be directed to the attainment of a distinct and specific purpose. The musician must practice for the mastery of the scale and the laws of harmony. The elocutionist must train his voice to precise and exact enunciation. Neither the student of music, nor of elocution, in the tedious routine of their practice and discipline, present the characteristic of the skilled and accomplished musician or orator; in each the style and manner of the learner will differ as widely from the mature practitioner as will the style of writing in the school-room from that of the counting-room.

It is a generally conceded fact that the higher, more stable, and perfect, the object for emulation, the higher and better will be the attainment. This we believe to be true of the pupil of writing. Place before him as a copy, a high standard of perfection, the forms of which shall be at all times the same, and his efforts for its mastery will be productive of far better results than if he should vacillate in his practice between the more crude and ever varying forms that are met with in all writing executed with the pen, and especially that in the business world. It is true that many of our skilled masters write copies with a uniformity and perfection well nigh equal to those engraved. Where this is the case, written copies may have the preference as a means of greater inspiration to the pupils.

Such copies—artistic, and of uniform excellence—are necessary for the proper discipline of the eye, judgment, and taste, respecting the requisites of good writing, while the constant exercise of the hand imparts accuracy and facility in their execution, which constitutes a basis for good writing, but as all practice while learning is done with more or less thought and care, the writing of the painstaking learner must inevitably present a set, formal appearance, of

Cuts 1, 2, 3, 4, and 5.

\$1,500 *Ten*

Chicago September 20, 1883
Six months after date I promise to pay Benj. F. Hilley or order One Thousand Seven Hundred and Fifty Dollars value received
J. M. Barlow.

\$2295 *Ten*

New York October 15, 1883
At three days sight pay to Charles Robinson or order Twenty Two Hundred and Ninety five Dollars value received

R. S. Peale & Co.
St. Louis Mo.

George J. Ames

Two A. H. Newman or order on demand for value received
Five Hundred Sixty Eight and Ten Dollars

ABBREVIATED WRITING AND CAPITALS FOR BUSINESS.

Writing for Business should be constructed in the plainest manner possible. It should be written with a free rapid movement of medium size, with little shade and no flourishes.

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z

Cuts 6 and 7.

Writing for Business should be constructed in the plainest manner possible. It should be written with a free rapid movement, of medium size, with little shade and no flourishes.

\$2295 *Ten*

New York, October 15, 1883
At three days sight pay to Charles Robinson or order Twenty Two Hundred and Ninety five Dollars value received.
R. S. Peale & Co.,
St. Louis, Mo.

Daniel J. Ames.

Cut 8.

Mr. J. D. Ames

Broadway - N.Y. City. — Sir
I have submitted your three designs for notes for college use to J. W. Robinson, Asst. Solicitor of the Treasury, and he finds no



Answered.

which it can only be diverted in the thoughtless or habitual practice of after life, when every hand, whatever may have been the schoolroom style, will gradually assume a peculiar personality which is as certainly and markedly distinctive as are the physiognomies of the various writers; but while the habitual style of persons may greatly change from the style as learners, and, in most instances, degenerate as regards perfection of form, yet the real excellence of their hand will, as a rule, ever sustain a close relation to that with which they left the schoolroom. A careless, awkward, style will change in its awkwardness, to the easy, graceful, and excellent style will change in its ease and gracefulness, for the same qualities of mind and practices which have secured a certain quality and style as learners, will continue their molding influence into the habitual or business writing of the man, imparting to it these corresponding qualities.

The difference, as it appears to us, between copy-book and schoolroom writing and that of the business world is much the same as is presented between the sharp jagged outline of a newly broken fragment of rock, and that of the rounded and polished pebble. For the purpose of illustration, we herewith present several specimens (Figs. 1, 2, 3, 4 and 5), in the standard style of writing as engaged and practiced in the copy-books, and give the same in a style changed after the manner that it should be in its adaptation to business (cuts 6 and 7). It will be observed that in this change the extended letters have shortened, and a tendency to adopt forms of letters that can be completed without raising the pen, while every line and motion of the hand that can be spared and not detract from the legibility of the writing has been omitted.

From this illustration the following inferences may be drawn:

First, that good business writing should be below medium in size and not occupy by its extended letters beyond two-thirds or three-fourths of the space between the ruled line of the paper upon which it is written.

Second, should have very little shade, and be written with a pen of medium coarseness (not a stub pen), so as to give a clear, strong, unshaded, line.

Third, there should be clearly defined spaces between all words.

Fourth, capitals, so far as may be, should be of a single and simple type, and be made with one continuous movement of the pen.

Fifth, omit all unnecessary or flourish-like, even the customary, initial, and terminal lines may be omitted.

Sixth, all doubtful forms of letters should be avoided.

Finally, it is an obvious fact that the hand in writing can be carried over short spaces more speedily and with greater ease than over long ones; hence the more contracted the letters, and smaller the writing, the more rapidly and easily it will be written; and fine writing, while it is better in its appearance, is much more easily read than large, for the reason that there is a clearer space between the letters, and less intertwining of the loops and capitals.

As an illustration of the comparative labor and legibility of a small or medium hand and one very large, we have reproduced an exact fac-simile (cut 8) of a few lines of a letter lately received at this office from the U. S. Treasury Department at Washington. It will be seen that in the letter the contracted letters occupy nearly one-half of the entire space between the ruled lines, while the capitals and looped letters, although dwarfed off of all proportion to the other letters, extend almost over the entire space—loping clear over and intersecting each other, thereby imparting to the page a massive and confused appearance—much more tedious for the eye to follow and distinguish between lines and words than in the open and airy page as presented in finer writing, while

the labor and tardiness of the execution of the large, as compared with the smaller, writing, is more than double.

By measurement we find that in each stroke of the short letters in the large writing the pen passes over a space of three-sixteenths of an inch, and in the loops and capitals three-eighths of an inch; by count we ascertain that there are about 120 strokes of the pen to a line upon an ordinary letter-sheet, giving an aggregate distance of about twenty-five inches that the pen must pass over in each line of writing, and on a page about fifty feet.

While in business-writing, as given above, the pen passes over a little more than one-sixteenth of an inch of space at each stroke of the short letters, and four-sixteenths for loops and capitals, and that in covering a similar page would, moreover, only amount to about seventeen feet. And more than this; the long strokes of the pen are more wearisome, and sooner tire and exhaust the hand than do the short ones. It is this style of writing, written with the finger-movement, that produces the "writer's cramp," or pen-paralysis. Small writing, written with the forearm or muscular movement, will not only fail to produce the cramp, but will, if adopted, relieve those who are already its victims.

Upon this subject we invite the opinion of our authors and teachers of practical writing, and we should be pleased to receive specimens of what is regarded as good practical writing, and also specimens of "business writing." The distinction we would make between practical writing for instruction and business writing is the former is thoughtful, careful, systematic, and adapted for securing the best results on the part of the learner; business writing is practical writing modified by the thoughtless or habitual practice of business, and lacks ease and uniformity.

The Works of Chandler H. Peirce.

One of the most zealous and skillful penmen of this nineteenth century is Chandler H. Peirce, of Keokuk, Iowa. While he takes a high position as a business educator, and conducts an educational business house in the enterprising city of Keokuk, he has as false modesty about his long record of good writing. With persistent and untiring industry Mr. Peirce has become master of the art of writing in its whole structure, from foundation to dome. He hides none of his genius and its outgrowth into practical and beautiful works, from business men our any class of his patrons. All the world may know that he esteems and honors all branches of calligraphic art—the art of all arts.

One of the recent achievements with the pen by Mr. Peirce is the development of over four hundred extended movement-exercises—all of them rapid, useful, and beautiful. It is probable, that no penman has ever before produced such a great variety of valuable writing-exercises. His magic skill in producing the work—which, bound, comprises a large volume—we believe has never been surpassed.

Mr. Peirce certainly has achieved a very high standard of excellence in this handsome volume. He evidently believes in a standard for writing to which all should approximate, and creates no energy in trying to differentiate the natural differences and variations between writers' productions and the correct standard they should strive to emulate. The underlying principles of the calligraphic art presupposes a standard of excellence to which they point and lead the way.

How to Remit Money.

The best and safest way is by Post-office Order, or a bank draft, on New York; next, by registered letter. For free trial copies of a dollar, send postage-stamps. Do not send personal checks, especially for small sums, nor Canadian postage-stamps.

Writing-Lessons.

In the January issue of the JOURNAL Prof. A. H. Hinnman will give the first of a series of lessons in practical writing. If we mistake not, this course of lessons will be of great practical value to all teachers and pupils of writing, and especially so to those who are striving for self-improvement. Mr. Hinnman has had a very large and very successful experience as a teacher of writing; indeed, few teachers in the country have been more popularly before the public during the last twenty years, and it is with the most positive assurance that we say to our readers that these lessons will alone be worth many times the price of a year's subscription.

Autograph Exchangers.

In accordance with a suggestion in the last number, the following-named persons have signified their willingness or desire to exchange autographs, upon the Peircean plan, as set forth in the August number of the JOURNAL:

C. C. Cochran, Central High School, Pittsburgh, Pa.
J. M. Sheppard, La Grange, Mo.
C. W. Wolcott, Sherman, N. Y.
H. R. Maring, Columbus (Ohio) Business College.
Wilcox M. Tylor, Marshall Seminary, Easton, N. Y.
J. W. Bruce, Keokuk, Iowa.
J. W. Tishler, Brunswick, Me.
O. J. Hill, Dryden, N. Y.
L. H. Shaver, Cave Springs, Va.
W. D. Strong, Ottumwa, Iowa.
J. H. W. York, Woodstock, Ontario.
Charles Hills, 234 11th Street, Philadelphia.
W. E. Ernst, Sherwood, Michigan.
E. C. Rosworth, Business University, Rochester, N. Y.
D. C. Griffiths, Wazachac, Texas.
C. W. Niccum, Chihuahua, Ohio.
H. S. Taylor, Business College, Rochester, N. Y.
J. W. Westreher, Woodstock, Ontario.
H. K. Hostetter, Box 1633, Sterling, Ill.
C. W. Hoffman, Hillsdale, N. Y.
Raudolph Appleby, Jr., Summit Ave., Jersey City, N. J.
D. A. Welch, Medford, Wis.
C. H. Kimmings, 1222 Water St., Phila., Pa.
I. S. Preston, 104 Flatbush Ave., Brooklyn, N. Y.
G. R. Nixley, Shawnee, Mo.
W. R. Foster, Troy Grove, Ill.
A. R. Kelley, care of Ritter's Bus. Col., St. Joseph, Mo.
W. L. Mace, Monon City Commercial College, St. Louis, Mo.

When to Subscribe.

While subscriptions are received at any time and for any period to suit subscribers, yet it is desirable that subscriptions begin with the year, and especially so now, as Prof. Hinnman will then commence his series of practical lessons in writing; besides, this is a convenient occasion for both subscribers and publishers.

BOSTON, Dec. 30, 1883.

Editor JOURNAL:—I was quite interested in the article given in last issue, headed "Hasty with his Pen." I think, however, this (the concluding paragraph) the author did not intend to read in Boston: "A man I knew recently paid \$5,000 to another man in Boston as a bonus to him for the privilege to exercise professional card-writing in a certain store." The above I pronounce pure, unadulterated fiction, not to call it by any stronger title, and I am not alone in this opinion. If the man is in this city and "certain store" found here let him give names, and some persons residing in B. and who consider themselves somewhat well-posted in regard to such matters per- taining to their business, I will give in.

I would suggest, however, that if fiction was the basis of the article in question, the author might perhaps prove more entertaining if he should give to the readers of the JOURNAL some new adventures of "Baron Munchausen," "Sinbad," or "Aladdin."

H. C. KENDALL.

[Under this head answers will be given to all questions—the replies to which will be of value or general interest to readers. Questions which are personal, or to which answers would be without general interest, will receive no attention. This will explain to many who prompt questions why no answers are given.]

J. M. H. Watkins Kau, Ohio.—What is meant by cross hatch and stippling? Ans. Cross hatch is a line made by fine lines crossing each other, and stipple is a tint made with fine dots.

O. H. M., Warrington, Ind.—First, Which movement is best to teach in public schools, where penmanship is considered to be a small accomplishment? Second, For the execution of systematic penmanship, which pen is best adapted, gold or steel? Third, Why is systematic penmanship never easily executed when writing a familiar sentence, than when writing your own thoughts? Ans. 1. The fore-arm or muscular movement should be taught at all times and in all places; in fact, it is the only movement that ever should be taught for practical writing; but unfortunately, in the class of schools mentioned by our correspondent, are always to be found teachers utterly incompetent to teach writing, being themselves without knowledge or experience sufficient to instruct in the proper movements, either by precept or example. Of course in schools conducted by such teachers, or where too little time is allowed to the exercise, it is idle to mention anything but the finger movement, and even were the teacher qualified much time should be given. Ans. 2. A steel pen, because the points, being less round and smooth than those of gold, cling more to the paper, thereby rendering their movements more completely subject to the control of the hand, enabling it to produce clear angles and more perfectly defined characteristics through all the writing. Ans. 3. Because in transcribing a familiar sentence the mind is less diverted from the mechanical operation of the hand than when absorbed with original matter.

W. E. S., Washington, Kas.—I have great difficulty to keep the current position of the pen. Can you suggest a remedy? Ans. Yes, a certain one; be sure your position is correct and then stick to it.

A. B., Elizabethtown, N. C.—Which is the correct way of holding the pen—by placing the thumb under the holder opposite the first finger joint or at the side? Second, Does it make any difference whether the holder be held above or below the knuckle joint? Third, How high should the writer be above the paper while writing? Should the fore of the nails (third and fourth fingers), touch the paper or the end of the nails, and would it make any difference if the flesh of the fingers touched. Ans. 1. We prefer that the thumb be held at the side of the holder. Ans. 2. The holder should be held back and below the knuckle joint except for finger movement, when it should be in front, as that position enables greater ease and freedom of action to the fingers. Ans. 3. The wrist should be only raised clear of the table, while the hand should rest upon the ends of the third and fourth finger nails.

R. F. De L., Washington, D. C., asks if we will publish a lesson on pen-holding. Prof. Hinnman, in the lessons just closed, has treated fully that subject, and so, no doubt, will Prof. Hinnman in his course to begin in the January number. Mr. De L. will find a further answer to his question in an article entitled "Business Writing," on page eight of this issue.

R. J. H., St. Paul, Minn.—First, Why is it that a writer who can cover page after page in a good legible hand will, when hurried or in any way excited, write crabbed

and irregular? Second. Why is it that some persons when desiring to write their very best, only succeed in writing their very worst? Third. Why is it, after neglecting to write for several days, the hand becomes stiff, and the letters cannot be freely formed? Ans. 1. A person has a natural rate of speed for writing as well as for speaking or walking, and so long as he is within that rate to which he is habituated, he writes, talks and walks gracefully, but when forced quite beyond this accustomed rate he is, as it were, forced into a new sphere of action to which he is all unaccustomed; his hand, tongue and limbs may thus pass beyond his control, and his pen make awkward motions, his tongue stagger, and his feet stumble. Ans. 2. We do not admit this affirmation to be true, as a rule, though frequently it is! And when so, it is because the writer is not wholly the master of his hand, and his great anxiety to do his best so operates upon his nerves as to produce a restraint that deprives his hand of its habitual freedom of motion. Ans. 3. It is an obvious fact that constant exercise of any of the human faculties is necessary to their highest and best efforts, and this is no more true in the skillful use of the pen than in any other attainment. The musician, the athlete and the artisan find constant practice no less indispensable to their successful performance than does the penman.



[Persons sending specimens for notice in this column should state that the packages containing the same are postage paid in full at letter rates. A large proportion of these packages come short paid, for sums ranging from three cents upward, which, of course, we are obliged to pay. This is scarcely a desirable consideration for a gratuitous notice.]

O. C. Vernon, Goddard, Wis., a letter.
C. F. Proctor, Madison, Wis., a letter.
C. L. Ricketts, Keokuk, Iowa, a letter.
C. A. Frost, Springfield, Mass., a letter.
Alexander Smith, Chester, Pa., a letter.
W. H. Hallett, Millersville, Pa., a letter.
A. B. Johnson, Elizabeth, N. C., a letter.
David T. Morgan, Oberlin, Ohio, a letter.
Harry Fox, Sharon, Ohio, a letter and cards.
W. H. Lathrop, South Boston, Mass., a letter.
G. E. Youmans, Savannah, Ga., a letter and cards.

W. R. Foster, Troy Grove, Ill., a letter and cards.
J. W. Westervelt, Woodstock, Ontario, a letter.
H. S. Taylor, Business College, N. Y., a letter.
H. C. Kendall, artist-penman, Boston, Mass., a letter.
Wilson M. Taylor, Easton, N. Y., flourished specimens.

W. H. Wright, Baltimore, Md., cards and copy-letters.
F. S. Heath, Epson, N. H., cards and business capitals.
H. R. Hostetter, Sterling, Ill., cards and flourished hand.

C. D. Small, Grand Valley, Pa., a letter and flourished hand.
A. D. Drownard, Utica, N. Y., plain and flourished cards.
C. C. Maring, Mendon, Mich., a letter and flourished swastika.

Isaac Lowenstein, Trenton, N. J., a letter and flourished hand.
W. A. McCarty, Randolph, Pa., a design for autograph album.

G. W. Tallman, Hillsdale, Mich., a letter and flourished wreath.
I. S. Preston, Brooklyn, N. Y., a letter and elegant card specimens.
E. E. Lacey, Jones's Commercial College, St. Louis, Mo., a letter.

P. F. Prentiss, of the Fort Worth (Texas) Business College, a letter.
H. H. Clark, of the Erie and Titusville (Pa.) Business College, a letter.

W. H. Johnson, of the Glen City Business College, Quincy, Ill., a letter.
J. D. Hysworth, aged sixteen, Kimbly, Ill., a letter and cards, well written.

J. W. Peterson, penman at Elliott's Burlington (Iowa) Business College, a letter.
James McBride, penman at Nelson's Business College, Cincinnati, Ohio, a letter.
G. W. Hendler, penman at the Indianapolis (Ind.) B. & S. Business College, cards.

W. H. Patrick, penman at Sadler's B. & S. Business College, Baltimore, Md., a letter.
R. S. Bonall, penman at Carpenter's B. & S. Business College, St. Louis, Mo., a letter.
J. H. Bryant, penman at the Specerian Business College, Washington, D. C., a letter.

C. R. Wells, special teacher of writing in the Public Schools of Syracuse, N. Y., a letter.
E. L. Burnett, Penmanship Department of the Elmira (N. Y.) Business College, a skillfully-executed hand specimen.

C. N. Crandle, of the Penmanship Department of the Normal College, Bismillah, Ill., a letter.
Uriah McKee, principal of the Writing Department of the Oberlin (Ohio) College, a letter.

H. W. Johnson, penman at Masselman's Gem City Business College, Quincy, Ill., a letter.
Anna E. Hill, special teacher of writing in the public schools of Springfield, Mass., a letter.

Harry Cohn, a student at Vernon & Imme's Business Institute, Goshen, Ind., flourished specimens.
S. R. Webster, of the Corresponding School of Photography and Penmanship, Rock Creek, Ohio, a letter.

C. P. Hosen, penman at the Central Tennessee College, Nashville, Tenn., a letter. He says: "The JOURNAL is of inestimable aid to me in my work."

D. E. Blake, Saybrook, Ill., a lad of sixteen years, writes a handsome letter, with card specimens, and complains that the penman's papers do not sufficiently encourage the efforts of young penmen, and suggests that some way be found whereby young writers may enter into a fair competition with each other. We think well of the suggestion, and will hereafter comment specially upon specimens forwarded by such writers, mentioning their names, and preserve all such in a special collection; and at the end of the coming year name the persons sending the three best specimens during the year, and publish one of each of the best specimens of plain and artistic penmanship in the December, third, number of the JOURNAL. All specimens must be well substantiated respecting the age of the writer, and be marked specially for competition, and may be in any department of penmanship.

Comments of the Press on the "Journal."

Below we quote from a few of the many highly complimentary notices which the press of the country has been pleased to bestow upon the JOURNAL:

"THE PENMAN'S ART JOURNAL is one of the most attractive and interesting of our exchanges. It is most ably edited by O. P. Ames and B. F. Kelly—both of whom are penmen of great skill and experience, able as artists and teachers. Their able and skillful conduct of the JOURNAL has certainly gained it a long way in advance of any other paper of its class, and even given it a very high rank among the class periodicals of our times. Its editorial are powerful appeals for good, practical writing, while the practical lessons in writing and correspondence have been of great value to all classes, and specially so to teachers and young ladies and gentlemen who are seeking improvement in their penmanship. We know of no paper containing a more valuable work than the JOURNAL, and it really ought to find a place in every home, school, and counting room in the land. It contains of elegant penmanship elegantly illustrated, and fine typography."—*American Outing*.

"THE PENMAN'S ART JOURNAL is a sister paper to the journal devoted to the interests of good penmanship. Its typographical appearance is extremely neat, and it is handsomely illustrated with portraits and views, and fine examples of calligraphy by American penmen. In addition to the interesting and pithy notes of general news of the pen world, it contains many novel illustrations, diagrams."—*London (Eng.) Art and Printing Trade Journal*.

"Every number is replete with hints and lessons in practical penmanship, and is full of interesting and useful literature. We cannot speak too highly of this journal. It is interesting, only to be seen to be admired."—*House and Home*.

"It is a welcome visitor to our table. It is not only beautiful, but highly instructive and instructive. It is interesting, only to be seen to be admired."—*Washington Sentinel*.

"It is really an art journal, and should be in every counting-room and in the hands of every teacher."—*Washington*.

"It is without doubt the best paper devoted to penmanship in the world."—*Bayley's College Journal*.

"It is without exception the most handsome and readable educational journal published."—*Winnipeg (Canada) College Journal*.

"The success of the PENMAN'S ART JOURNAL as a penman's paper of the highest class, is a matter upon which not only Mr. Ames, its publisher, is to be congratulated, but the penmen of America well. Several attempts have been made to establish penman's papers before the JOURNAL was founded, but they were all at best only partially successful. But the ART JOURNAL, as an exponent of pen-art, is unquestionably the first publication of its kind in the world. It carries, and has long had, contributors to its columns, and in its illustrations of artistic penmanship, by many of the most noted American penmen, it is made no exception. Mr. Ames is a most valuable writer, and has lately secured the success by new ways."—*Jacksonville (Fla.) College Record*.

"It is a really beautiful and complete, always interesting and instructive."—*The Clerk*.

"We do not know how the JOURNAL, after its regular and admirable appeal to teachers and teachers of writing, its literary matter, its practical lessons in the art and its illustrations in its provision of illustrations, can be improved. It is certainly the best excellence of penmanship."—*Shorthand Writer*.

"It is really a marvelous journal; giving instruction in everything pertaining to the art of writing, with the most elegant specimens of penmanship—both plain and ornamental. This journal is a real treasure to every penman who has ever seen, and who has seen several handsome penmen."—*Shorthand Writer*.

"It is a superb, and the most excellent of penmen's periodicals. It is in fact a thing of beauty, as well as of the greatest utility, and the best price of subscription (\$1.50 per year) places it within reach of almost everybody. A good time to subscribe is now, as the new volume comes. We advise all our readers to send ten cents for a sample copy."—*New York Shorthand*.

"It is one of the most attractive and valuable illustrations of penmanship in the penman's art. It is a source of immense value to every teacher and pupil of writing, while its fine illustrations give a faint idea of the every adult of beautiful penmanship."—*St. Louis (Mo.) League*.

"It is a really artistic and excellent publication. There are in it just the things which gladden the hearts of the penman, and which are of the greatest utility, and are not less appreciated by lovers of the beautiful in artistic and systematic penmanship."—*The Bookkeeper*.

"It is truly an artistic paper, cannot be too highly commended. Each number, by virtue of both its appearance and its matter, is a source of instruction to those who aspire to become accomplished penmen. It is simply unexcelled."—*The Faithful Worker*.

"This is the sixth year of its publication, and during this period it has exerted a powerful and potent influence upon the penman's art. It is a source of immense value to every teacher and pupil of writing, while its fine illustrations give a faint idea of the every adult of beautiful penmanship."—*St. Louis (Mo.) League*.

"It is truly an Art Journal, and, such as, all who love the artistic career of shorthand will be delighted with it. In this issue we give you a new and interesting article on 'Flourished Writing,' which is worth ten times the full subscription price to prospective subscribers who are interested in the pen."—*Shorthand Monthly*.

"The JOURNAL is one of the finest class papers published, and one used not as a professional penman to appreciate in merit."—*The Library Journal, Cal.*

"It is one of the finest, most attractive and most valuable of our exchanges."—*England and America*.

"It is as easily an ideal paper as we can expect to find in this imperfect world. The appearance is fine, the matter excellent, and its price unobtainable. H. C. Spence's issues are the best that have been in a penman's paper."—*Common Sense, Ind.*

"Persons who are endeavoring to improve their handwriting will find efficient aid in this JOURNAL."—*Frank Leiby's Boy and Girl Weekly*.

"Every number of this journal is a valuable subscription price, and every number is a source of instruction to those who are endeavoring to improve their handwriting. It is a source of immense value to every teacher and pupil of writing, while its fine illustrations give a faint idea of the every adult of beautiful penmanship."—*Shorthand Monthly*.

"It is a most excellent magazine."—*Student's Journal*.

"It is a powerful writing instructor, and should be in the hands of every penman, and in matters pertaining to the penman's art."—*Shorthand Monthly*.

"It is an elegant sixteen page paper, and contains matter that will give every penman an interest in the penman's art. It is a source of immense value to every teacher and pupil of writing, while its fine illustrations give a faint idea of the every adult of beautiful penmanship."—*Shorthand Monthly*.

"No paper comes to us that we prize more highly than the PENMAN'S ART JOURNAL, published by D. T. Ames, New York City. It is a source of immense value to every teacher and pupil of writing, while its fine illustrations give a faint idea of the every adult of beautiful penmanship."—*Shorthand Monthly*.

"The illustrations in this journal are from penmen of note, are very superior specimens, but in far greater number of illustrations than any other penman's journal, which have reached the seventh number, must be one of the most useful folios of the pen."—*Shorthand Monthly*.

And School Items.

J. F. Fish has opened a penmanship school at Mt. Gilead, Ohio.

I. S. Preston is teaching writing in one of the evening high schools of Brooklyn.

E. J. Keep is teaching penmanship at Granger's Business College, Indianapolis, Ind.

A. C. Webb has opened an institute of penmanship at Nashville, Tenn. He writes a good hand, and cuts a graceful flourish.

R. Muser, of Saultville, Ohio, who writes himself down as one of the "old boys" (aged 69 years) includes several specimens of practical writing that would furnish worthy examples for many of the "younger boys."

Tickets, elegantly engraved, have been issued for the Eighteenth Anniversary, on Dec. 15th, of the Trenton (N. J.) Business College, conducted by A. J. Ryder. We express our regrets for being unable to accept the invitation.

H. C. Clark, who has for some years past been conducting a business college at Titusville, Pa., has lately opened another college at Erie, Pa. Mr. Clark proposes to take personal charge of the school at Erie. We wish him success.

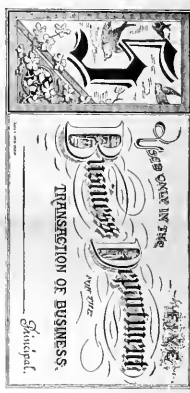
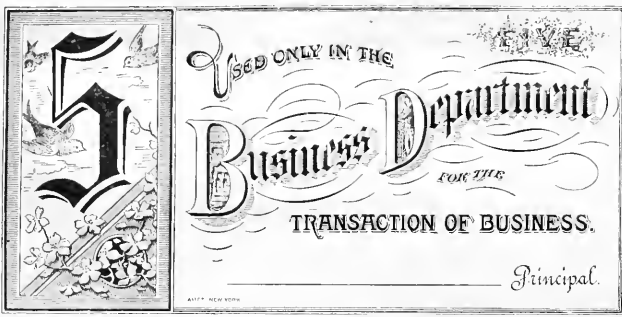
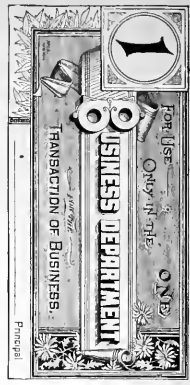
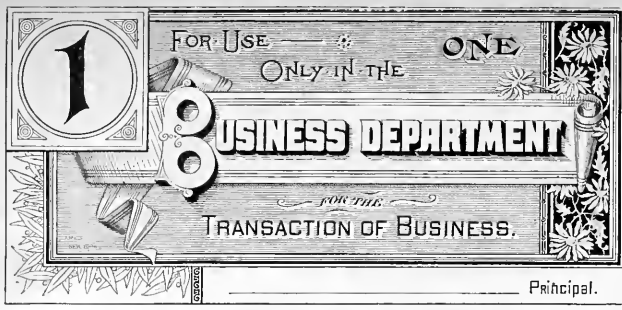
E. H. Isaacs, of Valparaiso, Ind., has issued the first number of a publication, entitled *The Chromographer*, which is an attractive paper of eight quarto pages. It is edited with ability, and is well fitted to be a creditable addition to the list of penman's papers.

J. M. Pearson, bookkeeper for Spencer & Tucker, Fort Worth, Texas, writes a superior business hand. He says: "I have not misused a copy of the JOURNAL for three years. I find myself greatly benefited by it, especially by your articles on letter-writing."

Thomas J. Ristinger, for the past five years superintendent of penmanship and book-keeping in the schools of New Castle and Sharon, Pa., is most teacher of penmanship, theoretical book-keeping, commercial law and letter-writing in the Specerian Business College, Detroit, Mich.

J. H. Bryant, from the Specerian Business College of Cleveland, Ohio, has been added to the faculty of the Specerian College in Washington, and commences upon the duties of his position Monday, Nov. 19th, large numbers of students having rendered necessary an increase in the number of teachers.

Meers, Cobb & McKee, who lately opened a business college at Champaign, Ill., are



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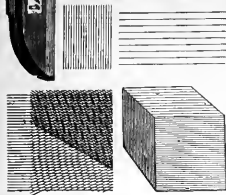


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